

March 5, 1963

Mrs. Harold Strauss, 425 Sutton Place South, New York 22, N. Y.

Dear Edith -

Sorry we cannot accept  
your invitation for March

11<sup>th</sup>

Hope to see you when  
Harold returns from Japan  
Mildred Strauss



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 14, 1963

Mr. Sheldon Reich, Asst. Prof.  
College of Fine Arts  
The University of Arizona  
Tucson, Arizona

Dear Mr. Reich:

Please forgive me for being so dilatory in my correspondence. However I have had a succession of difficult situations including a case of flu, several trips and two exhibitions which involved a tremendous amount of time and thought in assembling and in all the other preparations. The previous show was that of Morris Brodersen, and the current exhibition was a real killer as these delicate objects were obtained from all parts of the country and required special handling and tremendous labor with much additional help for installation. Now I am about ready to relax and, as a matter of fact, am very delighted with the show of SIGNS & SYMBOLS - U.S.A. which I consider of historical importance in relating the past and the present. A good many visitors consider it a parody on Pop Art and certainly many of the later objects in the folk art category, two of which are reproduced, can be called ancestors. I wish you could see the collection.

During all this Sturm und Drang I managed to read your foreword carefully. Both John, Jr., and I were very pleased with it and are equally pleased with your idea of your plan for catalogue raisonne. Contrary to the information you obtained from an uncertain source, Georgia O'Keeffe owns very few - possibly two or three paintings by John Marin. She distributed the entire Stieglitz Collection among four institutions - The Metropolitan, Philadelphia Museum, Art Institute of Chicago, and Fisk University - Carl Van Vechten Gallery of Fine Arts in Tennessee. I am sure that each of these institutions will give you access to the Marin paintings whether hung or stored and will certainly have a complete inventory including all the pertinent data as to date, size, etc. We have, as you know, an excellent record of all the many paintings we sold or have in our possession and earlier catalogues like The Armory Show, The Forum, etc. will have additional lists. Also the Yale library owns the Stieglitz Archives material which includes individual catalogues of the exhibitions held under his auspices. The Benson book lists the graphics in their entirety. Thus, all in all it will be largely a matter of time to assemble the material. Perhaps you

(cont'd)

Mr. Sheldon Reich

- b6 b7 -

March 14, 1963



# OSAKA FORMES GALLERY

SHINSAIBASHI KITAZUME, MINAMI-KU, OSAKA, JAPAN. TEL. 251-2246

Osaka, March 11, 1963

Dear Sirs,

With reference to our letter of February 6, it will be very much appreciated if you would kindly let us have the detailed information on the three seligraphs by Ben Shahn.

Furthermore, we shall be very much obliged if you would give us informations also about the works by Kuniyoshi, preferably museum-pieces, in which we are very much interested.

In this case, we inevitably need a photograph. Therefore, it will be very much appreciated if you would kindly send it along with the other data such as size and price, should you are in a position to handle them for us.

Thanking you very much in advance for your special attention to this matter, we are

Sincerely yours,



K. Matsumura  
Osaka Formes Gallery

Messrs. Downtown Gallery  
32 East 51 street,  
New York 32, N.Y.  
U.S.A.

Not to publishing information: regarding sales transactions, senders are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

March 2, 1963

Mr. E. R. Hunter, Director  
Norton Gallery  
Pioneer Park  
West Palm Beach, Florida

Dear Mr. Hunter:

I have had our latest catalogue addressed to  
Mrs. Ralph Norton returned to us for incorrect  
address. The address that I have for her is -

Mrs. Ralph Norton  
259 Barcelona Road  
West Palm Beach, Florida.

Could you kindly advise me as to her new address  
so that I may keep our mailing list up to date?

Thank you very much for your help.

Sincerely,

Jay Wolf  
Assistant Director

JWlk

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



March 1, 1963

Mrs. Benjamin K. Eisenberg  
277 West End Avenue  
New York 23, New York

Dear Mrs. Eisenberg:

At Mrs. Halpert's request, when she was leaving town for Washington, I have opened her mail and found your letter among those received today.

In her absence I can tell you that she has made it a very firm policy - as a dealer - to make no commitments in relation to committee membership, trusteeship, etc., as she is too greatly occupied with the affairs of the gallery and obviously an association with any outside organization would make it impossible for her to refuse any of the others. While I know she is interested in your project I am sure she cannot make an exception in this case.

Sincerely,

Lottie Kreissman  
Secretary

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**CHARLES J. SLICKLEN COMPANY**

45-57 DAVIS STREET

LONG ISLAND CITY 1, NEW YORK

March 12, 1963

Downtown Gallery  
32 E. 51st. St.  
New York City

Gentlemen:

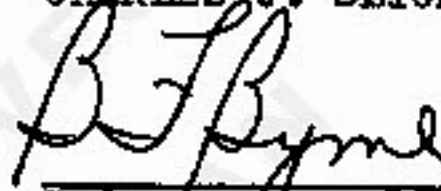
A recent review of our records indicates a past due balance existing on your account for \$50.04.

We are quite anxious to clear these charges from our ledger and ask your co-operation toward that end.

Will you mail us your check as soon as possible?

Yours truly,

CHARLES J. SLICKLEN CO.

  
B.F. Bynne Credit-Manager

BFB:jp

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Miss Emily Genauer  
Mr. John Canaday  
Page Four

"Porter and Edith Burckhardt have left them. Your quotation from Frankfurter's Editorial is beyond belief. Absolutely dirty."

"May I take the moment to compliment you and the Art Dealers Association of American on your letter Of March 13. When I read the Art News commentary, I was affected the same way as your organization. I could not believe the facts or figures and I still don't."

"What a damn fool idea! We get enough of that sort of thing from the magazine reviewers, many of whom appear to be recruited from high school. So far as we're concerned, with a few excellent exceptions, the only critics worth reading at all are those who serve the New York newspapers."

"When this happens, I will drop all advertising. Can you imagine Emily Genauer, after thirty years (probably more) working for such a salary. What of Mr. Canaday of The New York Times. Your above question borders on the ridiculous. I am sure they are both underpaid, understaffed\*\*\*I would think \$50 or \$60 a week for critics would benefit Art News. Why not check what they pay their reviewers. I am sure and have been told that they work for as little as a \$3 fee per review."

"It would be dreadful."

"As for the low-paid college graduates Mr. Frankfurter recommends, for use on his and other art magazines, in my opinion it has been harmful. Instead of reporting, they attempt to criticize without the necessary qualifications, or any acquaintance with the work of the mature artists they attempt to judge."

"Unfortunately, some newspaper critics also lack the necessary qualifications, but Mr. Frankfurter's Editorial obviously was an attack on Mr. Canaday, who certainly has the background essential for his position on the Times."

Should either of you want to examine the replies to the questionnaire or have any additional information which I have not

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March 5, 1963

Mrs. Aline B. Saarinen  
10 St. Ronan's Terrace  
New Haven, Connecticut

Dear Mrs. Saarinen:

Enclosed with this letter is a list of American Folk Art which will appear in our next show "SIGNS AND SYMBOLS, U.S.A.". "A" "cross", before a number, indicates that the piece comes from the collection of The Shelburne Museum; a "diamond", The Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

If you have not already sent the photographs back to the gallery, would you be so kind as to bring them in with you on Thursday?

Sincerely,

Jay Wolf  
Assistant Director

JW:lk

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March 13, 1963

Mr. and Mrs. Martin D. Jacobs  
1080 Fifth Avenue  
New York 28, N.Y.

Dear Mr. and Mrs. Jacobs:

We have sent BOY RIDING INVISIBLE HORSE by Morris Broderson to the framers, as you requested, and I want to thank you for your very kind cooperation in making this wonderful painting available for the exhibition.

Needless to say, it was greatly admired, and there were quite a few would-be owners. The show proved a tremendous success thanks to the Jacobs and several other generous people.

My best regards.

Sincerely,

SHOREWOOD PUBLISHERS INC.

318 East 45th Street New York 17, N.Y.

March 11, 1963

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We would be most grateful for your permission to reproduce the work, or works, by Joseph Stella listed on the enclosed form, in a book on the artist by John I. H. Baur, Associate Director of the Whitney Museum of American Art, which we will publish next fall.

If you are willing, would you kindly sign the enclosed form and return one copy of it to us, retaining the other for your own files?

With many thanks for your cooperation, I am,

Sincerely yours,

SHOREWOOD PUBLISHERS INC.

  
Jean Anne Vincent  
Editor-in-Chief

sh  
enclosures

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



March 14, 1963

Mr. Norman Paradise  
J.-Pak Inc.  
2607 North Milwaukee Ave.  
Chicago, Illinois

Dear Mr. Paradise:

My attention has just been called to the fact that you have ignored letters sent to you previously by John Marin, Jr. (January 28th) and by Mr. Jay Wolf, (February 19th). Both letters referred to the two drawings by John Marin consigned to you about two and a half months ago - December 26th to be exact.

As a business man I am sure you appreciate the fact that we cannot afford to invest so much energy and expense in a minor transaction of this kind. Therefore, I hope that you will return the two drawings immediately upon receipt of this registered letter, or if you prefer send us a check for \$1,050. We expect your immediate attention with no further delay.

Sincerely,

EGH:lk

Sent via REGISTERED MAIL  
RETURN RECEIPT REQUESTED

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March 1, 1963

Mr. Roswell Weidner  
107 N. Van Pelt Street  
Philadelphia 3, Pennsylvania

Dear Mr. Weidner:

Thank you very much for offering to show us your work.

However, at this time we have a full roster of artists and cannot plan to take on anyone new within the foreseeable future.

I hope that you will have the very best of luck in finding a New York gallery at which time I shall look forward to seeing your show.

Sincerely,

Jay Wolf  
Assistant Director

JW:lk

or to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



March 14, 1963

Mr. Theodore S. Connelly  
Executive Associate, Special Programs  
Liberal Arts Dept.  
University of California  
Berkeley 4, Calif.

Dear Mr. Connelly:

I regret that you have not as yet heard from Ben  
Shahn re his speaking at your regional conference.  
If you sent these letters to him at the gallery, I  
am sure they were forwarded to him.

However, we represent only Mr. Shahn's art and not  
his speaking engagements. Therefore, I can only  
suggest that you write him directly at his home.  
The address is:

Mr. Ben Shahn  
Roosevelt, N.J.

I am only sorry that I can not be of any greater  
help to you in this matter.

Sincerely,

Jay Wolf  
Assistant Director

*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 1, 1963

Mr. Jay Wolf  
Assistant Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Wolf:

We have noted that Mrs. Halpert has agreed to loan The Yellow Wall by Charles Sheeler to the State University of Iowa, Iowa City, Iowa for their Restrospective Exhibition of the Art of Charles Sheeler, March 17 to April 17, 1963.

We will await instructions from Mrs. Lillian Dochterman, the Acting Curator, regarding crating, shipping and insurance before proceeding with this loan.

Sincerely yours,

*Mary H. Forbes*

Mary Hoffman Forbes  
(Mrs. A.R.)  
Registrar

or to publishing information regarding sales transactions, conditions are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



# THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD. Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 . Telephone REGent 1719

12th March, 1963.

Mrs. Halpin,  
The Downtown Gallery,  
32 E. 51 Street,  
New York City.

Dear Mrs. Halpin,

We are planning to have the Marin show  
for October.

As agreed the prices will be net prices,  
at 20% less than present New York prices; and you will send  
us the paintings and watercolours at the end of May, so that  
we can build up interest through the summer.

In the meantime, you said that you would  
send me six or seven watercolours by Marin, including some of  
the lower priced ones, so as to start showing them here.

As soon as I have had confirmation of this  
letter I will write you giving the name of our shipper, to send  
on the six or seven watercolours to.

I enjoyed meeting both you and Mr. Marin.

With best wishes,

Leslie Waddington

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

March 12, 1963

Miss Emily S. Raub  
Fogg Art Museum  
Harvard University  
Cambridge 38, Massachusetts

Dear Emily:

I am sending you the only photograph we have available of "Grain Elevators", 1924, by Preston Dickinson. (Since you are a.) an old friend, b.) a pretty girl, c.) an absolute dear who sent us such lovely and useful photos, you get this unique one.)

Would you please return it to us after it has served your purpose or at least let me know if you plan to keep it so another may be ordered.

I was to see Scherazade today for lunch, but she was forced to conk out at the last minute. Trust will be able to do it tomorrow so that we may mutually cry a bit. I really will miss her!

Come see us soon!

Sincerely,

Jay Wolf  
Assistant Director

JWlk

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March 12, 1963

Mr. Walter H. McBride, Director  
Grand Rapids Art Gallery  
230 Fulton Street East  
Grand Rapids, Michigan

Dear Mr. McBride:

We are writing to advise you that the pictures on our consignment invoice #7105 were returned to us via W.S. Budworth, but unfortunately the glass was broken on:

Window Cleaner in Yellow, 1952 by Abraham Rattner,  
Heron of Calvary #2, 1962, by Ben Shahn

Budworth informed us that the glass was already broken when they received these pictures and they notified Railway Express already that the glass was broken on arrival. The masking tape is still on the glass and Budworth has not removed it, nor have we, and we would appreciate if you notify your Insurance Company to come and look at these pictures as soon as possible so we can take care of the repairs.

Thank you for your cooperation.

Sincerely,

John Marin, Jr.

JM:lk

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# COMMERCIAL OFFICE SUPPLY

DIVISION OF E. I. T. FINANCIAL CORPORATION

650 MADISON AVENUE • NEW YORK 22, N.Y.

telephone: PLaza 1-6524

March 7, 1963

Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

We purchased the following paintings from you in 1957:

<u>PAINTING</u>	<u>ARTIST</u>	<u>COST</u>
Night Composition	Abraham Rattner	\$1,615.00
Two Figures with Rose	" "	3,400.00
Farmcape #6	" "	1,020.00

It would be appreciated if you could advise us of the current market value of the aforementioned paintings so that we may insure them accordingly.

Very truly yours,

*M. J. Crowley*  
M. J. Crowley

MJC:gr

DELIVERY ADDRESS: 9 E. 59th STREET, NEW YORK 22, N. Y.

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Dear Jim:  
MUR:JP

A proposal since the Corcoran picked up the paintings for trans-  
fer via truck and will return them here in the same manner, there  
are no crates available except for a few individual items  
which had been out on exhibition elsewhere and were shipped to  
Washington some time back. It would be much more expensive to  
send the paintings in individual crates and I think in the long  
run it would be more feasible to make a single collection right  
in New York for group packing. I will see how I can shave the  
insurance valuations. There are several objects which worry me  
to some degree. These include the pastels in the collection  
and the two wood figures by Elie Nadelman entitled "DANCING" as well  
as a Dove collage which I would not dare to have packed and  
shipped. Possibly someone from Santa Barbara might be flying  
back home and would take the small packages and carry it in his  
lap. Otherwise it might have to wait until my personal visit  
when I would be glad to take it with me. It is reproduced in  
one of the two Corcoran catalogues. The size of it is 11 1/2 x 9 1/2  
(vertical). You might leave a space for it until I get there.  
Incidentally I just discovered that the Flying Figure (courtesy  
of Mr. Foster) charges only 1/3 more than Railway Express and,  
aside from the difference in time, the handling is much more  
efficient.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED  
DATE 08-08-2001 BY 60322 UCBAW



INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

March 13, 1963

DEPARTMENT OF FINE ARTS

FINE ARTS CENTER

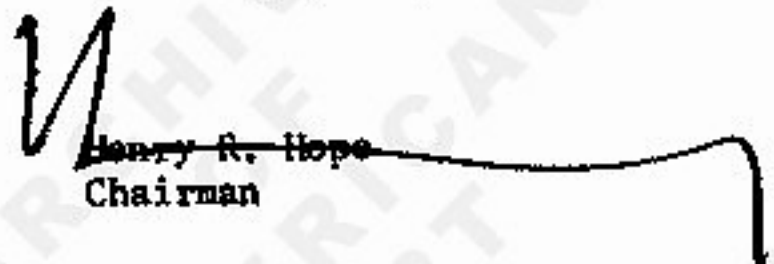
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Earl Harper telephoned me yesterday to invite Indiana University's Museum of Art to hold the exhibition of American Painting 1910-1960, which he tells me he has discussed with you, in our galleries in April, 1964. He tells me that you suggested between 75 and 100 pictures but with the budget that they are making available, we will be lucky if we can reach the figure of 75. The Department plans to prepare and print a catalogue with the aid of our staff members and graduate students. We have tentatively set the opening date at April 19, when the conference of University Unions begins here, to last about three weeks so that the period of loan would be approximately April 15 to May 15.

Sally and I are sailing for Europe on the 23rd of March; but if you are in town at that time, I would hope to have a brief preliminary chat with you about the content and formation of this exhibition. I think it is a wonderful idea and we are delighted to have the opportunity to prepare it.

Sincerely yours,

  
Henry R. Hope  
Chairman

HRH:kms

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March 13, 1963

Mr. and Mrs. Robert Preston  
370 Grace Church Street  
Rye, New York

Dear Mr. and Mrs. Preston:

We have returned BRODERSON'S SIGNATURE IN SIGN LANGUAGE, and I want to thank you for your very kind cooperation in making this important painting available for the exhibition.

Needless to say, it was greatly admired, and there were quite a few would-be owners. The show proved a tremendous success, thanks to the Prestons and several other generous people.

Sincerely,

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## PERSONAL RESUME

Robert Alan DeVoe  
128 Northwood Apartments  
Storrs, Connecticut

Born: July 9, 1928  
Elmira, New York  
Male - Caucasian - Married

Education: Graduated Thomas A. Edison High School,  
Elmira, New York - 1946

Graduated U. S. Army Engineers School, Fort Belvoir,  
Virginia - 1946-49 (Topographic Draftsman)

Graduated Temple University, Tyler School of Fine  
Arts, Philadelphia, Pennsylvania

Bachelor of Fine Arts, majoring in painting and  
sculpture; minoring in Education and Psychology

Exhibited: Painting, Sculpture, Ceramics, Prints, Drawings

Philadelphia Art Alliance  
National Contemporary Welded Sculpture Show  
Pennsylvania Academy of Fine Arts  
Dubin Lush Gallery  
Carriage House Gallery  
Philadelphia Museum of Art  
Tyler Alumni Show  
Pulitzer Competition  
New Haven Fine Arts Festival  
Silvermine Guild of Artists  
Westbrook Gallery  
\*\* Olsen Foundation  
Essex Gallery

Experience: U. S. Army 82nd Airborne Division - 1946 to 1949

Display Manager, Sears Roebuck Store, Elmira, New  
York - 1949 to 1950

Topographic Draftsman, Aero Service Corporation,  
Philadelphia, Pennsylvania - 1954 to 1956

Practice Teaching, Temple University, School of  
Education - 1953 to 1954

Art Supervisor, Old Saybrook Consolidated Schools,  
Old Saybrook, Connecticut - 1956 to 1959

Art and Humanities Instructor, E. O. Smith High  
School, University of Connecticut, Storrs,  
Connecticut - 1959 to present

\*\* Commissioned Sculpture 1958 Guilford, Connecticut

\*\* Sculpture "Underseascape", presently touring U.S.A.  
with Olsen Double-Eight Show

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# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

March 13, 1963

Mr. James Foster, Jr., Director  
Santa Barbara Museum  
Santa Barbara, California

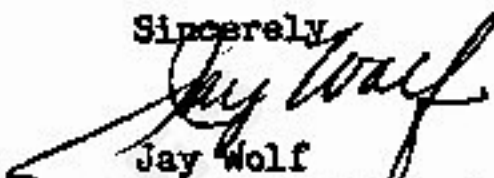
Dear Mr. Foster:

We are shipping to you today via Railway Express prepaid the oil, MARY MOTHER OF CHRIST, 1960, by Morris Broderson.

When you receive the painting, would you please sign one of the enclosed forms in the space provided below and return it to us.

Thank you very much for your kind attention to this matter.

Sincerely,

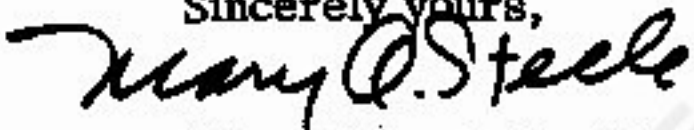
  
Jay Wolf  
Assistant Director

RECEIVED ABOVE-MENTIONED PAINTING IN GOOD CONDITION:

DATE: \_\_\_\_\_

Dear Mr. Wolf: The painting has been received ~~and the report from our packing department says:~~ "Small abrasion upper right corner and along right edge. Painting packed without padding or paper". As our insurance does not approve of claims less than \$25.00 and as our restorer estimates \$15.00 as the cost of this, we are not filing a claim at this end.

Sincerely yours,

  
(Mrs. Mary O. Steele)  
Asst. Director

3/22/63

March 6, 1963

Mr. Herman N. Williams, Jr., Director  
Corcoran Gallery of Art  
Washington, D. C.

Dear Bill:

Apropos of your phone call yesterday, Edith checked with her insurance agent, Mr. Arthur Freeman. The estimated price for \$350,000 coverage for a six month period is \$1,000. If this is satisfactory, please advise Edith and she will have Mr. Freeman take care of the matter and forward the invoice to the Corcoran.

Hope to see you soon in Washington. Best regards.

Sincerely,

Nathaly C. Baum



ZABRISKIE GALLERY 36 EAST 61 STREET NEW YORK 21, NEW YORK TE 2-9034

March 13, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I am sorry that you were not able to help me locate a work by Arthur G. Dove but realize that he is much in demand these days what with Armory shows all around us. I had planned to borrow the Dove in the Whitney Museum collection but unfortunately this had been promised to another show. Unfortunately, a work by Dove of the period 1916 is all that I lack for the Forum exhibition.

The Charles Sheeler a work of 1916, titled 'Landscape # 1', oil on canvas is a good painting and certainly representative of the artist's work at this time. I of course want to see the artists as well represented as possible and would not include works that did not show them to advantage at that point in their careers. As I explained the painting is fragile and has been lent to me by a private collector so I cannot risk having it travel even that short distance between 61st and 51st Streets.

Enclosed you will find a copy of an article which appeared in the old 'Forum Magazine' which I thought you might like to have for your files.

Thank you again for your help—I shall send you the announcement in a day or so.

Sincerely,

*Virginia M. Zabriskie*  
Virginia M. Zabriskie

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- 2 -

I thought you might get a kick out of the enclosed satire on Huntington Hartford. The little Newsletter in which it appears is put out by a friend of mine.

Will be in New York again in a few weeks and will give you a ring. In the meantime, congratulations on such an imaginative show. You do what I often like to do: put together seemingly unrelated things to show their relationship.

With warmest wishes,

As ever,



Warren M. Robbins

Enclosure:

The Outsider's Newsletter.

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



*Appr*

March 14, 1963

Mrs. Ralph Jessar  
723 West Mt. Airy Avenue  
Philadelphia 19, Pennsylvania

Dear Mrs. Jessar:

When I returned from a trip I was advised that you called at the Gallery and made your final payment on the Marin painting - for which I thank you.

As you requested I am now furnishing the current market value figure for insurance purposes.

Stonington Deer Isle Maine, Ga. 1924. \$2250.

Mr. Marin advises me that he had requested a photograph of this picture from you and I hope that you will mail this to us for our permanent records - at your convenience.

Thank you for your courtesy.

Sincerely,

EGH:lk

for publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

or to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
y be published 60 years after the date of sale.

March 16, 1963

Mr. M. J. Crowley  
Commercial Office Supply  
650 Madison Avenue  
New York 22, New York

Dear Mr. Crowley:

Please forgive me for being so dilatory in relation  
to your request for the valuations of the Rattner  
paintings which were acquired by C.I.T. Like many  
New Yorkers I was the victim of a bad case of flu and  
am just getting back to my correspondence folder. The  
valuations you requested are now enclosed.

Sincerely yours,

EON:lk



MEMBER OF AMERICAN SOCIETY OF APPRAISERS

**ROBERT CARLEN**

ART DEALER

323 SOUTH 16TH STREET - PHILADELPHIA 2, PA. - KI 5-1723

Thursday evening

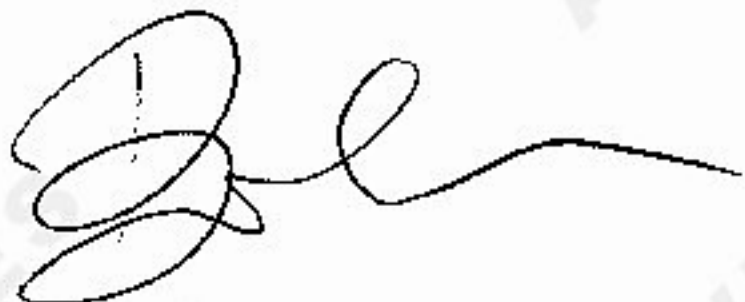
[MARCH 1963]

Dear Nathaly:

I would appreciate it very much if you could send me a letter on the small early landscape painting of Charles Sheeler of which I sent you the photo and the details covering present and former ownership, stating that it is an early example of this artist's work. After I made the notations on your letter and sent it to you yesterday, I realized I could have kept this letter and it would have most likely sufficed for purpose of authentication.

Appreciating your courteous co-operation, and with kind regards to Edith and yourself, I remain

Most sincerely



MEMBER OF THE ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, INC.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## QUESTIONNAIRE

With respect to each question, please either check one of the boxes or add comments on "other" line.

1. Was your gallery questioned by Art News on the matters referred to in the enclosed letter?

☐ Yes

☐ No

2. How has your gallery attendance been affected by the strike?

☐ Not at all

☐ Increased approximately \_\_\_\_\_%

☐ Decreased approximately \_\_\_\_\_%

☐ Other \_\_\_\_\_

3. How have sales been affected by the strike?

☐ Not at all

☐ Increased approximately \_\_\_\_\_%

☐ Decreased approximately \_\_\_\_\_%

☐ Other \_\_\_\_\_

4. How has the absence of newspaper criticism affected the artist?

☐ Not at all

☐ Little

☐ Seriously

☐ Other \_\_\_\_\_



FRANCIS BIDDLE  
1009 THIRTY-FIRST STREET, N.W.  
WASHINGTON 7, D. C.

March 12th

Dear Edith Halpert -

Thank you for your letter.

Got next to Caplin at the  
Crisson dinner on Saturday  
night, & he spoke highly of you,  
and of your generosity, and said  
he had assigned a good man  
to handle the case.

If by any ill chance the Revenue  
Service does not find a way out  
there is always the possibility for  
bill in Congress - I shames hardly

VERNON M. WAGNER  
477 MONROE AVENUE  
GLENCOE, ILLINOIS

March 15, 1963

Mr. Jay Wolf, Assistant Director  
The Downtown Gallery  
32 E. 51st  
New York 22, N. Y.

Dear Mr. Wolf:

I appreciate your sending me Mr. Rattner's Paris address. I am going to write him directly.

Would you please be kind enough, however, to return the colored photo of the stained glass windows I had enclosed in my letter to Mrs. Halpert. I need it to send him.

Sincerely,

Vernon M. Wagner

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March 15, 1963

Mrs. Richard Black, Director  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Mrs. Black:

Thank you for your letter of March 4th which I  
am replying to in Mrs. Halpert's absence.

I am quite sure Mrs. Halpert would prefer to have  
everything returned to the Gallery in New York  
and we would appreciate your handling the matter  
in this manner.

Sincerely yours,

Lottie Kreisman,  
Secretary

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March 14, 1963

Mr. Vernon M. Wagner  
477 Monroe Ave.  
Glencoe, Ill.

Dear Mr. Wagner:

Thank you very much for your letter and the photograph of a study for the stained glass windows by Abraham Rattner.

Mr. Rattner is currently resident abroad, and I would suggest that you write him directly. His address is:

7, rue Antoine Chantin  
Paris 14, France.

I hope that he will be able to give you the information you want.

Sincerely,

Jay Wolf  
Assistant Director



March 11, 1963

Mr. Dudley W. Tooth  
Arthur Tooth & Sons Ltd.  
31 Bruton Street  
London, W.1., England

Dear Mr. Tooth:

As you probably know Messrs. Penson & Co. picked up the Morris Broderson for shipment to you. The exhibition was a tremendous success and if you like I will send you the press reviews which appeared despite the newspaper strike. The visitors were so extremely enthusiastic and the attendance was so tremendous that - although we needed no confirmation for our enthusiasm - it was a most pleasant experience.

Mrs. Ankrum and I will discuss this further and advise you when there will be enough paintings available to make an exhibition of Broderson's work worthwhile for you. It seems most likely that the dates you have suggested will be satisfactory.

Do let me know the reaction to THE TRAP.

With best regards.

Sincerely,

EDH:lk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL, PRESIDENT

**SYMBOLS**

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

SP-1201 (4-60)

1963 MAR 15 AM 11 28

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA057 NA069

M LLN051 PD MINNEAPOLIS MINN 15 950A EST

EDITH G HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST NYK

NOT IN POSITION AT MOMENT TO BE INTERESTED IN DOVE STOP PLEASE

DO NOT INCLUDE

SELYIG AND CLARK

(52).

Minneapolis Institute of Art



ing to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
collector is living, it can be assumed that the information  
is to be published 60 years after the date of sale.

regard  
Future Preview  
on  
March 11

---

**DON WISE + CO**

March 12, 1963

Mrs. Edith Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

In response to your letter of March 9th. regarding the Wheel of Chance consigned to you for the 'Signs and Symbols' Show, I would like to add that although I may be interested in selling it for \$500 as we discussed, I would appreciate your getting in touch with me before you conclude such a sale. Since I have owned the Wheel for such a short time, I may want to retain it for my own use.

Best wishes for the success of your exciting show.

Cordially,



DW:atb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



213 Rogers Ave.  
Milford, Conn.

March 3, 1963

Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st. Street  
New York, N. Y.

Dear Miss Halpert,

I am an artist, 41 years old, married with four children, and have been painting all my adult life. I am quite well established in my own community and earn my living entirely by painting and teaching private art classes.

Until now, I have chosen not to exhibit in New York because I have never felt 'ready'. I feel now, however, that my work has developed to the point of being profound, sensitive, sincerely personal, expertly executed, and worthy of exhibition in New York.

I have waited so long to be certain that my work is 'right', however, that I want to be sure to exhibit in just the right way.

I am writing, therefore, to ask your advice and suggestions in this regard.

I hope you will forgive my taking up your time with this matter, but I feel certain that you, better than anyone else, will know how and where I should go about arranging an exhibition.

My work is far from abstract, but it is most certainly not tritely traditional. I like to think that it is unusually thoughtful and, I believe, timeless in its appeal.

I am aware that you usually handle only well established artists, but that you sometimes make exceptions to this rule. I am hoping that if you should find it impossible to handle my work yourself, you might be able to advise me, at any rate, on the course I should follow.

I realize you can tell nothing without seeing my work, and if you could spare time for an appointment, I would be able to take several paintings to New York for you to look at. Mondays are the most convenient days for me to get to the city.

I must apologize again for presuming to bother you with my problems, and I would appreciate greatly any help you can give me in this matter.

Yours truly,

*Edward S. Mullins*  
Edward S. Mullins

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchase involved. If it cannot be published after a reasonable search whether an artist or someone is living, it can be assumed that the information is published 50 years after the date of sale.



March 13, 1963

Mr. and Mrs. Ed. Bixor  
45 Sutton Place South  
New York 22, N.Y.

Dear Mr. and Mrs. Bixor:

We have returned NEWSPAPER BOY by Morris Broderman, and I  
want to thank you for your very kind cooperation in making  
this wonderful painting available for the exhibition.

Needless to say, it was greatly admired, and there were quite  
a few would-be owners. The show proved a tremendous success  
thanks to the Bixors and several other generous people.

Sincerely,



-2-

If you are interested I would be happy to make an appointment on April 22nd or 23rd, at your convenience.

Thank you for your interest.

Very truly yours,

*John J. Milson*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

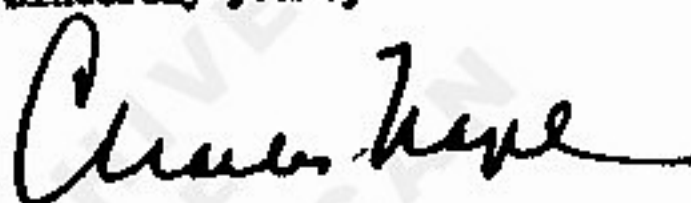
The following are the paintings we would hope to have from your collection:

Sunset by John Marin (watercolor)

Hot Still Scape for Six Colors by Stuart Davis

Trusting that you will help make this exhibition a success by granting this loan,  
I am

Sincerely yours,



Charles Nagel  
Director

CN/vc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: Plaza 3-3707

March 12, 1963

Mr. Robert Carlen  
Carlen Galleries  
323 S. 18th Street  
Philadelphia 2, Pa.

Dear Bob:

Edith asked me to write and thank you for sending  
us the photographs of the Sheeler painting. May  
we have the following information for our archives -

Date:  
Size: 8 3/8 x 5 w  
Name of Owner: Henry Dubin P. H. L.

We aren't interested in purchasing the painting but  
we do like to keep our records complete and would  
appreciate having this data.

I am sorry to hear that Alice has not been well.  
Please give her my best, and wishes for her re-  
covery. Best regards.

Sincerely,

*Nathaly*  
Nathaly C. Baum

Dear Nathaly:

I am sorry I cannot give you the data of  
this small very early Sheeler. I cannot find any data  
on the painting.

This landscape is painted on a wooden panel  
measuring 8 3/8 x 5 inches. (horizontal composition)  
Subject shows houses in rear and clothes hanging on a line in  
the center of the painting. In the foreground is simply  
earth with no grass or bushes showing.

As to owner all I can tell you is the painting  
was owned for a long time by a Mrs. Scott (now deceased)  
who lived at 1339 Morris Drive, Wynnwood, Penna. Her husband  
I am told was a friend of Sheeler's. This information came  
from her daughter Mrs. Elizabeth S. Hibbs who was executrix of her  
mother's estate, and she sold the picture recently.  
It is now owned by a chap name Henry Dubin of Philadelphia.



March 14, 1963

Mr. Joseph H. Hirshhorn  
"Round Hill" - John Street  
Greenwich, Connecticut

Dear Joe:

The three paintings by Broderson you so generously lent to our Broderson exhibition have been returned to you in care of Morgan and Brother and I am writing to send you my personal thanks for your generosity and for helping to make the exhibition a tremendous success.

I also want to congratulate you for spotting this brilliant young artist so early and at the same time I want to express my resentment that you copped so many of the treasures. You know of course that the reviews of the show were consistently enthusiastic and so were the reports on TV. Morris is a very happy boy and I was a very happy "entrepreneur" delighted that I could introduce him to a new audience with an excellent cross section of his work. While it was an expensive project for the Gallery with so few works for sale (all but the two or three pictures we held out for future showing to keep him before the New York public were sold) but it certainly did not make up for the extensive expense. However I must say that it was one of the most gratifying experiences in my career to find at this time a young artist who created his own idiom and kept developing within it.

In a period of self-indulgence I have just arranged an exhibition which gives me great pleasure and I hope you will come in to see it (nothing is for sale - practically everything was borrowed for the occasion) and to see me.

Again, many thanks to you. I look forward to your visit.

Sincerely,

EOH:lk

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March 11, 1963

Judge Francis Biddle  
1669 Thirty-first Street N.W.  
Washington 7, D. C.

Dear Judge Biddle:

I know that you will not be surprised to learn that your name is magic. When I telephoned Commissioner Caplin's office the secretary arranged for an appointment immediately and was most gracious. The arrangements were made for Friday, March 1st.

The Commissioner was perfectly charming and I was tremendously impressed with him. He was most patient in hearing my "tale of woe" and I hope that further study made by his deputy to whom I am sending some additional data will help solve the rather strange situation. I realize of course that the case is unique and requires special attention. It would be too bad if I had to withdraw the gift entirely as a result of the previous tentative ruling which would make the gift impossible since I could not manage to raise any funds to pay the tax required. After all, I have nothing to gain and it seems - from where I am sitting - law or no law, rather absurd for me to pay for the privilege of giving practically the bulk of my possessions.

In any event I want to tell you how much I appreciate your efforts in my case.

Sincerely yours,

EOH:lk

FA  
March 1, 1963

Mr. C. W. Haffner  
235 W. Greenwich Street  
Reading, Pennsylvania

Dear Mr. Haffner:

Thank you so much for sending me the Early American painting. While it is most reasonable I am afraid that I cannot use it as it requires a good deal of restoration and none of my clients will buy anything that has been retouched before they acquire it.

Consequently I am returning the painting to you together with a \$0.73 postage refund. Please keep bearing me in mind in the future as I have found some excellent things through you in the past.

Sincerely,

RCH:lk

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March 16, 1963

NOT FOR PUBLICATION

Mr. Saint-Evremond, Editor-in-Chief  
Art Voices  
200 East 72nd Street  
New York 21, New York

Dear Mr. Saint-Evremond:

After reading your fascinating editorial in the issue which arrived today, I think that you would be particularly interested in our current exhibition which indirectly fits in with your point of view. It does so to me and I am therefore most eager to have you see these early examples by the progenitors of both our creative art and the so-called Pop Art.

Do come in. I should very much like to meet you.

Sincerely,

BOH:lk

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# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

March 6, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

The Art in Embassies Committee was pleased to have had the opportunity to see the two Marin watercolors, Off Schoodic Point and Grey Green Day, Cape Split, Maine, and the Demuth Lady with Parrots.

As it turned out, a Gorky drawing became available as a partial gift and Mrs. C. Douglas Dillon, in whose honor the purchase is being made, felt it was too important an opportunity to miss. As you know, the work chosen is to be used specifically for the American Embassy in Paris and since there is at least a chance that we might obtain the loan of a Marin from the Phillips Gallery, the Committee was no doubt influenced in its decision by this factor. We all wished our funds allowed purchase of one of the Marins and a Demuth as well, but at this point the funds just don't exist.

I very much appreciate your letting us view the works and the Committee joins me in sincerest thanks. Arrangements are being made to return them to you on Thursday of this week.

Sincerely yours,

*Waldo Rasmussen*

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions

Enclosures: One photograph of each of the above works

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March 14, 1963

Maxwell Galleries  
551 Sutter Street  
San Francisco 2, California

Gentlemen:

I am sorry to have delayed my reply but I have been so involved in organizing the exhibition which has just opened that all my correspondence has remained in the dictation folder.

Before I can give you any information in connection with the painting signed Yasuo Kuniyoshi I would like to know the provenance of this picture - the present owner as well as the person or gallery from which it was purchased. I will then be very glad to give you complete information including the exhibitions since 1935, and the reproduction which appeared in thirteen or more publications.

I would also like to know what your plans are in connection with the painting in your possession.

Sincerely,

EGH:lk

for to publishing information regarding sales transactions, searches are responsible for clearing written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



TAMARIND LITHOGRAPHY WORKSHOP, INC. 1112 N. Tamarind Avenue, Los Angeles 38, California

March 6, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

I want to thank you most sincerely for the time and thought you gave to Rudd Brown and myself on behalf of the Tamarind Lithography Workshop.

I am now in the process of assembling the information gathered, and hope that we'll be coming up with answers that will be of benefit to all.

It was a pleasure meeting you. Best wishes,

Cordially,

*Bertha Lewinsohn*  
Bertha Lewinsohn

BL:11

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





LAWRENCE C. GUMBINER ADVERTISING AGENCY  
INC.

655 Madison Avenue, New York 21, N.Y.

TELEPHONE: TEMPLETON 8-1717

MORTON FREUND  
Executive Vice President

March 1, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

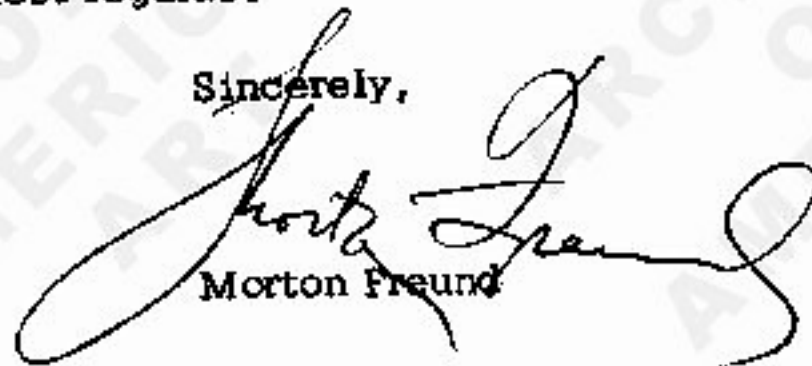
Dear Mrs. Halpert:

Please forgive me for not having answered your kind letter of February 16 earlier, but I have been away from my desk.

Actually, we haven't yet signed up any artists, but I am talking with a number of galleries. Also, at this moment, I don't know how to answer your question about method of payment or the sum. I intend, however, to discuss this shortly with the Bates management and to find out what would be feasible from their point of view. I will then get in touch with you again. What I'm really trying to do now is to find out which artists would be interested.

Again, my thanks and kindest regards.

Sincerely,

  
Morton Freund

MF/r

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I. M. SCHWARZKOPF, INC.  
110 EAST 42ND STREET  
NEW YORK 17, N.Y.  
OXFORD 7-0266

CONSTRUCTION  
ENGINEERING  
REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

or to publishing information regarding sales transactions, senders are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

March 5, 1963

Mrs. Edith Halpert  
32 East 51st Street Corporation  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I checked the new Real Estate Assessment for the year 1963-1964 and find that this is \$85,000.00 for the land and \$105,000.00 total assessment. This is the same as the last two years.

If, however, your attorney is filing protests he might want to include this year. This must be done by March 15, 1963.

Best regards,

Irving M. Schwarzkopf

IMS:jms



March 2, 1963

Mr. Philip F. Purrington, Curator  
Whaling Museum and  
Old Dartmouth Historical Society  
18 Johnny Cake Hill  
New Bedford, Massachusetts

Dear Mr. Purrington:

May I again say how very grateful we are for your willingness to lend us the NAVIGATOR. Do you have any photographs of the piece on hand? If so could you send us the photographs Special Delivery and bill us for them and the postage?

If you do not have any photographs would you be so kind as to wire collect to this effect? The great urgency lies in the fact that we wish to reproduce the NAVIGATOR in the catalogue.

I shall look forward to seeing you this coming week.

Sincerely,

Jay Wolf  
Assistant Director

JW:lk

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# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

March 14, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of March 1 regarding the requested extension of the Gallery's loans to THE STIEGLITZ CIRCLE circulating exhibition. I was, of course, disappointed to learn that you could not grant my request because you had made prior commitments for several of the works involved, but I do understand your position completely. I think you know how much we appreciate your generous cooperation with the Museum and this Department especially and I realize we have called on you with increasing regularity over the past few years.

However, if it is at all possible, I do hope you will be able to let us retain the three Arthur Doves and the Max Weber until the end of the loan period which you originally agreed on; as you know, the original loan period is due to expire in June 1963. It would be extremely difficult and embarrassing for us to remove these four works from the exhibition at this time since it is booked solidly through the first part of June. I have listed below the dates of the remaining bookings we have scheduled:

March 1 - March 24	Rochester Memorial Art Gallery Rochester, New York
April 8 - April 29	Augustana College Rock Island, Illinois
May 13 - June 3	Fine Arts Patrons of Newport Harbor Newport Beach, California

An immediate withdrawal of these four works would seriously reduce the effectiveness of the Dove and Weber sections of the exhibition and would put us in a very awkward position since we have already informed each of these exhibitors of the exact contents of the show. Undoubtedly, some, if not all, of them have already printed their checklists and made preliminary publicity arrangements which would be directly affected by any change we might be required to make at this late date.

I might add that a similar situation occurred quite recently when we were forced to withdraw several drawings from another of our circulating exhibitions. Even though we replaced them with works of similar quality, the exhibiting institution which was asked to withdraw the works asserted that we were under contract to supply them with a specific group of works and that they would hesitate to participate in our program in the future. Needless to say, we value the relationships we have developed over the years with our exhibitors and I would hesitate to risk having another of these situations on my hands.

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 9, 1963

Miss Claire Mahl  
Box 882  
Tiburon, California

Dear Miss Mahl:

Thank you so much for giving us the opportunity to  
see your work.

However, at this time we have a full roster of artists  
and do not plan to add to it in the foreseeable future.

May I wish you every success in finding New York repre-  
sentation.

Sincerely,

Jay Wolf  
Assistant Director

JW:lk

for publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both sides and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
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*Channel* 13 WNDT

EDUCATIONAL BROADCASTING CORPORATION

1657 BROADWAY

NEW YORK 19

LT. 1-6000

March 4, 1963

Miss Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Several weeks ago Mrs. Miriam Seegal, who has been working with Channel 13 on an art project, spoke to you on our behalf about a proposed series of art "station-breaks" which Channel 13 wants to inaugurate in the near future.

Mrs. Seegal has told me of your very kind reception of both her and the idea, and so I want to thank you in advance for your cooperation and your interest.

Our plan is to show for a minute or a minute and a half a slide of a painting or a drawing on view at either private galleries open to the public or at the metropolitan museums. Recognition would be given to the painter, the title of the painting, and the gallery or museum in which it could be seen.

We originally thought of asking established figures in the art field to give individual commentaries on the works of art and the artists as they appeared on the viewing screen. We are still interested in having commentaries -- not criticisms -- but now feel that a much less complicated and more satisfactory arrangement would be merely to state objectively some facts about the artists and, when the information is available, about the work of art itself. If you can supply us with any written material on your future shows toward this end, it would be much appreciated.

Either I or Mrs. Seegal will be in touch with you again when we are ready to begin on-the-air showings of GALLERY 13 -- our title for these short art appreciations -- and will let you know which artists and paintings from your future shows we would be interested in getting additional material on for this project. And, if you haven't already done so, we would like to be put on your mailing list to receive announcements of events at the Downtown Gallery.

In the meantime, let me thank you again on behalf of both of us for your courtesy and consideration of our needs.

Sincerely,

*Barbara Davidson*  
Barbara Davidson *ab*  
Producer  
GALLERY 13

BD/ab

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



March 9, 1963

Mrs. Fenwick Keyser  
Chairman Rental Gallery  
Baltimore Museum of Art  
Wynan Park  
Baltimore 18, Maryland

Dear Mrs. Keyser:

Thank you so much for your letter of March 7th.  
I will look forward to having the GALLOPING HORSE  
weathervane back with us.

Thank you too for your consideration in returning  
the two Doves, the Tseng Yu-He and the Rattner to  
us. We hope that they were enjoyed by the people  
who rented them.

Sincerely,

Jay Wolf  
Assistant Director

JWlk

RICHARD A. RAINSFORD  
RIDGEFIELD, CONNECTICUT

52 Silver Spring Road

FINE ART

March 2, 1963

Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York City, N. Y.

Dear Miss Halpert:

Recently my aunt sold a presumably very good Mondrian painting to a NYC buyer, and then bought it back from him when he announced that it was phoney. Afterwards, we learned that his reason for returning it was apparantly because it had been discovered that he was acting as agent for someone else. I think you know about this messy situation. The net result is that I lost whatever trust I might have had in many highly-placed personages of the art world. However, for reasons which escape me, your name was mentioned recurrently in the various conversations regarding the above and it was the one name about which no one had anything to say except good. I made a mental note of this; that is why I have chosen to approach you now.

I am tremendously excited by the work of an artist new to my fold: R. A. Miller. He is in his middle 30's, lives in a comfortably remodeled bus, does absolutely nothing except paint, and is a bit of a sunshine hermit. Despite his appreciation of solitude, he consistently paints hundreds and hundreds of happy people in the most marvelously unconstrained merriment - their chains categorically dissolved, their fears clarified into comedy. His mode is obviously primitive, but his theme is philosophically rich.

Frankly, I do not have an immediate, ready-made outlet for his pictures, as his is a specie of painting entirely new to my business (which, I confess, is largely oriented to the commercial advertising trade). Nevertheless, I am so enamoured of his delightful paintings that I feel they must be brought to the attention of a responsible person.

Would you like to see more of his work? Is it useful to you or of interest to you in any possible way?

Respectfully,

*Richard A. Rainsford*  
Richard A. Rainsford

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Alice and I hope we will get a chance of seeing you  
one of these days, and talk over the happy days of the past.

With kind regards from us both to you and Edith,

Very sincerely yours,

Bob

or to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
obtained after a reasonable search whether an artist or  
researcher is living, it can be assumed that the information  
is published 60 years after the date of sale.

THE UNIVERSITY OF CONNECTICUT  
STORRS, CONNECTICUT

Mar. 6

Dear Lawrence:

The prices you requested  
are as follows (these are  
gross prices):

Fall in the Mountains - 450-

Rising Point - 500-

Mountain - Black Sky - 500-

Lake - 500-

Best Wishes

Pete





**OLD DARTMOUTH HISTORICAL SOCIETY  
AND  
WHALING MUSEUM**

**NEW BEDFORD**

**MASSACHUSETTS**

March 1, 1963

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attention of Miss Edith G. Halpert, Director

Dear Miss Halpert:

Confirming my conversation today with Mr. Wolf, I will plan to arrive Wednesday noon (March 6) with the carved figure of the Navigator as requested in your letter of February 26. We will place insurance through our own agent and will bill the Downtown Gallery for this item. We have every wish that your exhibit from March 11 through April 6 proves successful, as I am sure it will be.

Enclosed is one of our publications which contains all I have been able to learn about the Navigator.

With best wishes.

Sincerely yours,

*Philip F. Purrington*  
Philip F. Purrington  
Curator

FFP:an  
enclosure

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#7

*Clg  
to this  
arrangement*

*Pls  
answer*

Dr. & Mrs. Owen Gingerich  
100 Avon Hill Street  
Cambridge 40, Mass.

1 March 1963

Dear sirs:

Are any prints of Ben Shahn's  
"Blind Botanist" still available? If  
so, what is the price?

I hope to be in New York next  
Friday and perhaps I could come to  
look at it if it is available.

Sincerely yours,

*Owen Gingerich*  
Owen Gingerich



March 15, 1963

Dr. Hermann Warner Williams, Jr.  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Dr. Williams:

This is to inform you that the Ben Shahn Tempera painting THE LUCKY DRAGON on our consignment invoice No. 7096 was returned to our gallery in damaged condition. The upper top center was knocked and some of the paint came off the face of the painting completely.

We would appreciate if you kindly give this matter your earliest attention as the picture has been selected for another exhibition and requires prompt handling.

Thank you for your cooperation.

Sincerely yours,

John Marin, Jr.

JM:lk

for publishing information regarding sales transactions, such as are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

for publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

March 13, 1963

Mr. and Mrs. William Ching  
3971 Seadock Lane  
Sherman Oaks, Calif.

Dear Mr. and Mrs. Ching:

We are returning to the Ankrum Gallery DEATH OF THE PICADOR  
by Morris Broderson, and I want to thank you for your very  
kind cooperation in making this wonderful painting available  
for the exhibition.

Needless to say, it was greatly admired, and there were quite  
a few would-be owners. The show proved a tremendous success,  
thanks to the Chings and several other generous people.

Sincerely,



March 9, 1963

John J. Milam  
115 N. Oak Park Ave.  
Oak Park, Illinois

Edith G. Halpert Gallery  
32 East 51st Street  
New York, New York

Dear Madam:

I am interested in securing a gallery connection in New York City. I will be in New York on April 22nd and 23rd and would appreciate hearing from you prior to that time if you would be interested in handling my work. My family and I are sailing for Paris, France on the 24th of April for an indefinite stay.

I am currently represented in the Chicago area by the Wm. A. Findlay Gallery, Inc., exclusively. I am enclosing a brochure from my recent one-man show at the Findlay Gallery. This show was financially successful and also received favorable criticism, along with a reproduction, in the Chicago Sunday Tribune, from Edith Weigle, art critic.

Following is a list of juried and one-man shows in which I have participated in the last three years:

Art Institute of Chicago Vicinity Show - Begins  
April 18th, 1963

The Union League of Chicago - 1963 - Ivan Albright,  
Juror

One-man show - Wm. A. Findlay Gallery - Dec., 1962

Chesterton, Indiana - Invitational Show - August, 1962

Chicago Arts Festival - Juried Professional Div.,  
March, 1962

One-man Show - Artists Cooperative of Illinois -  
March, 1962

Hillside, Illinois - Awarded 4th prize - 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





# THEODORE LYMAN WRIGHT ART CENTER

Beloit College • Beloit, Wisconsin • Emerson 5-3331

March 5, 1963

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Thank you very much for your quick reply to my letter inquiring about your availability to lecture here. I am sorry to have put you on the spot as "competition" for Mr. McClanathan. To clarify: Dr. Kemler, chairman of the Committee on Lectures and Concerts sent to the committee members a list of perhaps sixty names as possibilities for programs in 1963-64. The only program offered on art was McClanathan; I don't know Mr. McClanathan other than having met him at museum conventions, but I did know that he was lecturing on art behind the Iron Curtain. I also knew that you had been in Russia and that you give a wonderful presentation wherever you go. Now I did not wish to restrict you to this subject. I must confess that I also had the ulterior motive of wishing to have you visit the Art Center here and perhaps picking your brains as to possible directions in which we might move.

With this clarification, I hope that it will be possible for you to consider an appearance here. As the L. & C. programs already contracted for seem to be bunched in February, another month would be preferable.

With best wishes,

Sincerely,

Joseph Ishikawa  
Director

cc: Mr. John Kemler

Enclosures

P. S. We do not have a complete catalog of our collections, but I am enclosing an outdated catalog of the Neese Collection, a descriptive brochure of the Charles H. Morse Collection, some exhibition catalogs, miscellaneous calendars and other material which will give you some idea of the scope of our program.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# GRAND RAPIDS ART GALLERY

230 FULTON STREET, E.

GRAND RAPIDS, MICHIGAN

OFFICE OF THE DIRECTOR

March 15, 1963

Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mr. Marin:

Thank you for your letter of March 12th. We are concerned about the glass broken on two pictures which were returned.

Our shipping and crating source asked us to instruct you to have this damage fixed at your regular source and to have the invoice mailed to them ...

Mr. Edward Long  
Blodgett Packing & Storing Co.  
959 Wealthy Street, S.E.  
Grand Rapids, Michigan

Mr. Long also said that they would contact you directly.

We are sorry that this has happened and offer our apologies for the inconvenience.

Sincerely,

*Walter H. McBride*

Walter H. McBride  
Director

js  
cc: Mr. E. Long

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

March 12, 1963

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York, New York

Dear Edith:

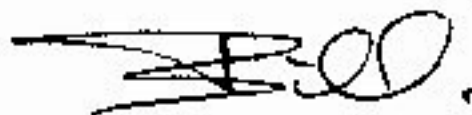
Again on the subject of the insurance of your collection here at the Gallery. Ever since we picked it up before the opening fall exhibition, we have covered it as we do all special loans by paying a premium based on the total valuation.

As you know, it is now necessary to extend the coverage and we find the cost for an additional six months will amount to about \$650. In preparing the budget for 1963 we did not expect that this would be necessary as we were in hopes that before 1963 the legal tangle would have been cleared up and your collection would be covered under the Gallery's policy insuring our own works while in the building. So, nothing was provided for this extra cash outlay in the budget. Yesterday I discussed this matter with our Treasurer, Mr. Thom, who advised me that he could not authorize the expenditure. Therefore, there seems no alternative but to return the collection to New York pending the resolution of the Internal Revenue problem. Incidentally, I gather that Mr. Thom and Mr. Hamilton are getting discouraged at the lack of progress, but I try to placate them as best I can.

I know that you will be rather glad to get your children back, but I am sorry to see them go, as I feel towards them as I do to my own. We will be having a truck go to New York on April 7th or 8th and will send them along at that time. They are, of course, covered by insurance now and will be until they reach your walls. Mrs. Forbes, our Registrar, will be in touch with you to fix the hour of arrival and other details in due course.

I am curious to know what you hear from Mr. Caplin.

Sincerely yours,



Director

HW:egs

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\* *Walter D. Jones 12/10/63*

Mr. Waldo Rasmussen

- page 2 - (cont. March 1, 1963)

These other matters. One of these was I think it would be  
 particularly when an exhibition is sent to some place and of  
 an excellent idea for several of the museums and general  
 dealers to get together and work out a more workable pro-  
 gram. Don't you think this would be a good idea? Right?

In any event I will get in touch with you shortly after  
 our discussion. When I return from a trip to the West  
 all of which are included in the program.

\* Max Morrell: What will be the date?  
 I think it will be

\* George Delaney: Where is the date?  
 I think it will be

These included in this group. They are:  
 whether we could get back immediately from the other  
 and intended to write to you a few days ago to trouble  
 please for as long as possible as indicated - June 1963.  
 and the not realize that the exhibits were being  
 as a matter of fact I was rather careless originally

because  
 reason for the failure to the degree where it will not be  
 qualified the best of course, and we have committed our-  
 selves to the exhibit exhibition throughout the country  
 matter of fact matter of the situation stated some from  
 some matter and frequently the same behavior. As a  
 the fact that we are going from continuation of the  
 a long long time and I am sure that you are aware of  
 don realize of course that the behavior has been our  
 exhibition. I think it especially important to do so  
 connection with an extension of the exhibits since  
 which as I would like to cooperate with the people in

Dear Mr. Rasmussen:

New York 10 New York  
 It was 23rd Street  
 The Museum of Modern Art  
 Department of Exhibitions  
 Mr. Waldo Rasmussen, Executive Director

March 1, 1963

Not to publishing information regarding sales transactions,  
 accounts are responsible for obtaining written permission  
 on both sides and publisher involved. If it cannot be  
 established after a reasonable search whether an artist or  
 publisher is living, it can be assumed that the information  
 may be published 60 years after the date of sale.

March 13, 1963

Mrs. Evelyn Foster  
c/o Ankrum Gallery  
536 E. LaCienega  
Los Angeles, Calif.

Dear Mrs. Foster:

We are returning *CONTEST* by Morris Broderson, and I want to thank you for your very kind cooperation in making this wonderful painting available for the exhibition.

Needless to say, it was greatly admired and there were quite a few would-be owners. The show proved a tremendous success, thanks to you and several other generous people.

Sincerely,



*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

March 11, 1963

METROPOLITAN 8-3211

for to publishing information, regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or reference is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Nathaly C. Baum  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

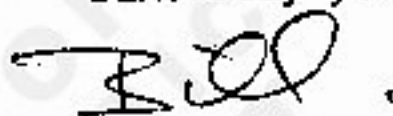
Dear Nathaly:

We will not take advantage of Edith's insurance coverage as the fee proposed by Mr. Freeman for the six months' period is greater than our Mr. Holmes would charge. Mr. Holmes' premium for the six months would amount to \$647.00, but this is still quite a lot of money for us since we did not anticipate the necessity for it when we prepared our budget for this year. I had hoped by that time the Halpert Collection would automatically be covered under our own Gallery coverage. At this point, I will have to discuss the matter with our Treasurer to determine whether or not to return the works, or if he thinks he can find the money to continue the insurance coverage for the next six months.\*

Do drop in whenever you get a chance.

With best regards,

Sincerely yours,



Director

HW:egs

\* Don't worry everything is insured

From the desk of

eva lee gallery, Inc.  
450 great neck road  
great neck, l. i. n. y.  
hunter 2-3360

Dear Mrs. Halpert;

5.3.63

I think that the enclosed old man is kind of a nice guy.  
Some one brought him in, and I have to get \$75- for him. If  
that is too much, and he is your type, let me know, and may-be  
I can get him for less.

The other oil I also like, but can find nothing on it. Do you  
have any idea? I paid \$100- for it, and would like to get \$150-  
if I can. If it turns out to be a treasure, we will go half  
on the profit over cost.

I have lost my courage concerning a letter to the Art Dealers  
Ass., but when I get mad enough again, which I think might be  
soon, I will write it.

Mr. Chapellier has some Davis plates (etching), which he told  
a client of mine, he got from Mrs. Davis, with permission to  
print. I wonder if he will sign them too.

Cordially

P.S. Please call me Eva



March 12, 1969

The Board of Directors  
Shorefront YM-YWHA of Brooklyn  
3312-30 Surf Avenue  
Brooklyn 24, New York

Gentlemen:

Thank you so much for your kind invitation to attend  
the Preview of the Art Exhibit and Reception on March  
17th.

Unfortunately, I must decline.

May I take this opportunity to wish you the greatest  
success with the exhibition.

Sincerely,

Jay Wolf  
Assistant Director

JWlk

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Miss Emily Genauer  
Mr. John Canaday  
Page Five

included in this letter, please let me know. I am sending copies of this letter to all of the New York galleries to whom I addressed the questionnaire originally.

Sincerely yours,

Ralph F. Colin  
Administrative Vice President

RFC: j1  
Enclosures

5

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March 18, 1963

Mr. Lawrence Fleischman  
19480 Burlington Drive  
Detroit, Michigan

Dear Mr. Fleischman:

I would appreciate if you kindly return to us at your earliest possible convenience the four photographs which Mrs. Halpert sent you of Tseng Yu-Ho paintings as we need these for our records.

Thank you for your cooperation.

Sincerely,

John Marin, Jr.

JMW:lk

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The following paintings were also selected by Mrs. Miller -

**ARTHUR G. DOVE**

Rectangles	1942	Oil	28x21	\$6000.00
------------	------	-----	-------	-----------

**JOHN MARIN**

Sea Piece (With Boat)	1951	Oil	28x22	9500.00
-----------------------	------	-----	-------	---------

**ESSENCE TUNZO**

Fellowship	1961	Enamel Painting	24x24	750.00
------------	------	-----------------	-------	--------

**MAX WEINER**

Wonderment	1944	Oil	30x40	7500.00
------------	------	-----	-------	---------



March 14, 1963

Mr. Jerome J. Crowley  
President Board of Trustees  
Art Center  
South Bend 16, Indiana

Dear Mr. Crowley:

Indeed I shall be very glad to welcome you at the  
Gallery during the week of March 18th.

Won't you please phone me when you arrive so that  
we can make a specific date.

I look forward to hearing from you - and to your  
visit.

Sincerely,

EOH:lk

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be stated that the information  
may be published 50 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

ALEXANDRE P. ROSENBERG  
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PIERRE MATISSE

KLAUS G. PERLS

RALPH F. COLIN  
ADMINISTRATIVE  
VICE PRESIDENT  
AND COUNSEL

MURRAY HILL 8-7800  
AREA CODE 212

CABLE ADDRESS  
"ARTDEALAS, NEWYORK"

March 7, 1963

TO: All Members

FROM: Ralph F. Colin, Administrative  
Vice President

APPRAISALS

This memorandum is designed to provide all members of the Association with the details of the Association's appraisal program.

Which Appraisals Are Made  
by the Association

The Association will appraise, for income tax deduction purposes, works of art which are donated to museums, schools or other non-profit institutions. Members of the Association have agreed not to make such appraisals individually and to refer all requests for such appraisals to the Association. Enclosed is a copy of a letter which it is suggested be written to donors who request such appraisals from members.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 7, 1963

Mr. Sheldon Reich  
Assistant Professor of Art  
University of Arizona  
Tucson, Arizona

March 1, 1963

Mr. Larry Richmond  
Music Dealers Service Inc.  
426 West 55th Street  
New York, New York

Dear Mr. Richmond:

We are arranging a very interesting exhibition planned  
for the period of March 11th - 30th, or possibly  
April 6th.

For this exhibition we are very eager to have the  
Ben Shahn painting for the poster "Little White Lies"  
and hope that you will cooperate with the artist and  
us by lending it for this occasion.

I am enclosing a self-addressed envelope for your con-  
venience in replying and will certainly appreciate  
word from you very shortly.  
Many thanks.

Sincerely,

EGH:lk



March 1, 1963

Mr. Joseph Ishikawa, Director  
Theodore Lyman Wright Art Center  
Beloit College  
Beloit, Wisconsin

Thank you for your letter.

The address rather surprised me as I did not know you had moved to Beloit. Have you any literature pertaining to the Center? While I am sure I have some pamphlets in my library I am so harassed these days that I would rather not take the time for research and therefore would appreciate some detailed information as to the type of collection you have, and some information about the audience generally, and the dates you may have in mind.

Frankly I am somewhat embarrassed in view of the fact that my appearance might be considered competitive now that Mr. McClanathan has been mentioned. In any event let me hear from you further and we will see what we can work out in this connection.

My best regards.

Sincerely yours,

EGH:lk

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

## THE NEWARK MUSEUM

43-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

March  
Eight  
1963

Miss Katherine Coffey

regrets

that she will be unable

to attend

the exhibition preview

"1760 - Signs & Symbols, U. S. A. - 1960"

on Monday, March eleventh

Nineteen hundred and sixty-three

from five to seven o'clock

at The Downtown Gallery

The Downtown Gallery  
32 East 51st Street  
New York 22, New York





# ART CENTER

SPONSORED BY SOUTH BEND ART ASSOCIATION

~~XXXXXXXXXXXXXXXXXXXX~~ SOUTH BEND 16, INDIANA AT 8-4777  
121 N. Lafayette Blvd.

March 1, 1963

Downtown Gallery  
32 East 51st Street  
New York 22, New York

Gentlemen:

I expect to be in New York March 18 - 22,  
and would like to visit your gallery and discuss  
the possibility of our being of some help to  
each other.

I will call you for a mutually agreeable  
appointment.

Yours sincerely,

SOUTH BEND ART ASSOCIATION

Jerome J. Crowley  
President  
Board of Trustees

JJC:efb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

3.

Service. Although we have no assurance that the IRS will accept the Association's appraisals as final and binding, we believe that over a period of time, the Association will be recognized by the IRS as a responsible agency and that its opinions will be received with respect by the Service. All the available evidence indicates that the Association is well on its way toward that goal.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



THE ART CENTER  
New School for Social Research  
66 West 12th Street  
New York 11, N. Y.

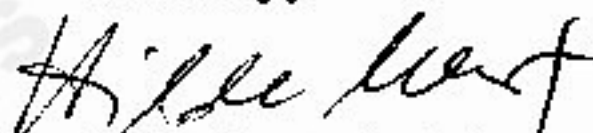
March 13, 1963  
.....

The Downtown Gallery  
32 East 51st Street  
New York 22, NY

We are enclosing <sup>3</sup>... photo(s) of work(s) by ~~A. Rattner~~ Ben Shahn  
Stuart Davis  
.....

Thank you very much for your courtesy and kind cooperation.

Sincerely,

  
Hilde Marx, Assistant  
to the Director.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**PARK  
GALLERY**

20090 Livernots Detroit 21, Michigan

DONALD F. MORRIS *director*

March 7, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st St.  
New York, New York

Dear Edith,

First off, the enclosed check is a partial payment on the balance I owe you on some past sales.

As for the Rattner show. A success. Was very well received. We had a large turnout and good press coverage. As I fully expected and strange as it may seem to you, much of Rattner's work was considered rather far out for Detroit. Nevertheless, we did succeed in selling the oil SELF PORTRAIT #3, the water-color STUDY FOR LAST JUDGEMENT COMPOSITION, and the gouache THE BATHERS. I think we have also sold the oil SEASHORE FANTASY but, at this moment, it is not a sure thing.

Would like to keep the paintings here awhile longer if it's all right with you.

Sincerely,

*Don Morris*

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

---

1 March 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51 St  
New York, N.Y.

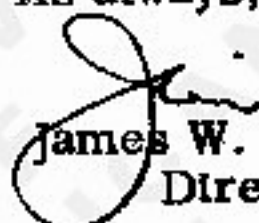
Dear Edith:

This is to inquiry if there is any chance of there being a small show of Tseng Yu-Ho's work on the West Coast in the season of 1963-64. Would Helen Heninger have such a plan for Gump's, perchance? If so - obviously we want to avoid the costs of a long distance haul - we would be interested in trying to work her into our schedule.

Can you help us is mind for such an idea, please?

My best wishes, and looking forward to hearing from you about the BIG DEAL,

As always,

  
James W. Foster, Jr.  
Director

P.S. You certainly did well on your Broderon publicity. Quite a spread in Time Magazine! JWF

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ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., 433-7100

March 7, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

The purpose of my phone call yesterday was quite simple. I merely wanted to send this very promising surrealist painter to a couple of the lower-medium level galleries in New York that might consider competent work in that category. Since I am not endorsing the painter, there certainly is no reason for getting you into that position by having you see and judge photographs of the pictures. Further, I can't justify spending the Museum's money to have his work photographed.

The painter is so commercially naive about his work that I am the first one, it seems, to have seen it. I didn't want to send him blindly into the New York jungle and just thought that you might wish to suggest a couple of second-string galleries where surrealism would not be anathema.

Cordially,

A handwritten signature in dark ink, appearing to read 'R. Hirsch'.

Richard Hirsch  
Director

RH:kg

*Have you located any Callini teapots yet?*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



March 5, 1963

Dr. Owen Gingerich  
100 Aven Hill Street  
Cambridge 40, Massachusetts

Dear Dr. Gingerich:

I am pleased to say that we still have a limited number of Ben Shahn's "BLIND BOTANIST" available. This silkscreen is priced at \$90.00.

I do hope that you will come in to the gallery on your next trip to New York. We shall look forward to seeing you.

Sincerely,

Jay Wolf  
Assistant Director

JW:lk

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due to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Corcoran

Telegram phoned in

March 11, 1963

DEAR EDITH

WE AT THE CORCORAN WISHING YOU JOYOUS PREVIEW. SORRY I AM UNABLE TO BE  
THERE TODAY

BILL WILLIAMS



March 15, 1963

Dear Sirs:

I am an unknown artist  
and have not exhibited outside of  
my home town.

I have been to exhibits in  
New York and other cities and  
believe that if my work were  
shown it would be noticed.

Do you show work of unknown  
artists and if so what is your  
procedure.

Yours truly  
Arnold H. Smith  
315 Hunt St  
Watertown, N.Y.

VERNON M. WAGNER  
477 MONROE AVENUE  
GLENCOE, ILLINOIS

March 11, 1963

Mrs. Edith Halper  
Downtown Gallery  
32 E. 51st St.,  
New York, N. Y.

Dear Mrs. Halper:

I have enclosed a colored photo of a study for the stained glass windows executed by Abraham Rattner; these stained glass windows installed in Chicago's Loop Synagogue.

Mr. Rattner did three of these studies on a vinyl plastic, and we have, as the photo indicates, had one of them framed in an illuminated shadow box.

My purpose in writing you is twofold: (a) I do not know where to locate Mr. Rattner, and as he is one of your artists I am sure you do, and (b) I have enclosed the photo in an attempt to obtain from Mr. Rattner an interpretation of the symbolism used in this study.

The actual windows are not like this study in that the layout differs, and the symbols as well. We have of course speculated on the intended meaning Mr. Rattner had in mind, but this loses so much of the force to this study, I have been prompted to make this request.

I realize this is an imposition on Mr. Rattner, but I hope he will see the merit of my request, and if his time and memory will permit, I will be most appreciative if he will write me. If there is any further information you will require I would be most pleased to send it on to you. Briefly though, all I want is his explanation of the symbols of this study.

I do appreciate this very much. Many thanks.

Sincerely,

Vernon M. Wagner

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March 14, 1963

Mr. Lloyd Goodrich, Director  
Whitney Museum of American Art  
22 West 54 th Street  
New York 19, New York

Dear Lloyd:

Several days ago we returned to the Museum the Morris Broderick painting THE SHADOW OF THE CROSS and I am writing to express my deep gratitude for your cooperation in lending this magnificent painting for the occasion.

Needless to say it was one of the most popular paintings in the exhibition which, as you probably know, was a tremendous public success and a most gratifying experience for me.

I hope that you will come in to see our new exhibition a catalogue of which is now enclosed. If you will read the short foreword you will realize why I was rather embarrassed in accepting participation on the panel at The Harmony Club with Mr. Alloway as a leading member of it. I really did not know that the Guggenheim was opening a POP ART exhibition the same month. Do come in - you will find it great fun.

And again, many thanks for lending the painting to us.

Sincerely,

EGH:lk

For to publishing information regarding sales transactions, notations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

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March 13, 1963

An Editorial by Alfred Frankfurter in the March issue of Art News (pages 21 and 68) reports the results of an alleged questionnaire addressed to "a fair sampling of New York galleries that represents a full sweep from fairly conservative, through a broad middle ground, to avant-garde taste," as to the effect of the newspaper strike on the galleries. The Editorial reports the answers indicated below to the following specific questions:

Question 1: "How has gallery attendance been affected by the strike?"

69% "No effect at all."

31% "Attendance had lessened since the strike" (with varying degrees of reduction reported).

Question 2: "How have sales been affected by the strike?"

66 2/3% "Not at all."

16 2/3% "Sales are down."

16 2/3% Sales "happen to have been better since the strike."

Question 3: "How has the absence of newspaper criticism affected the artist?"

25% "Not affected."

75% "Found their artists affected in some ways, mostly depressed by the lack of criticism, whether bad or good."

Question 4: "How influential has the strike proved newspaper reviews to be on clients, curators, etc.?"

20% "Found newspaper reviews essential."



# THE PENNSYLVANIA STATE UNIVERSITY

106 TEMPORARY BUILDING  
UNIVERSITY PARK, PENNSYLVANIA

College of Arts and Architecture  
Art Department

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York, N. Y.

Dear Mrs. Halpert,

As you will remember, my long distance phone call interrupted you at a conference! I apologize for my deadly sense of timing but am grateful for your offer to suggest a gallery perhaps "sympathetic" to my painting.

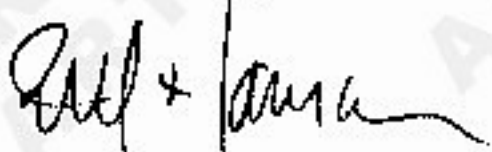
To aid you in this, I am enclosing color slides of two paintings which may help somewhat - slides are a visual clue at least. The paintings are oil, 2 $\frac{1}{2}$ 'x 4'. This is the only size canvas I use.

My only previous NYC showing was at the Alan Gallery in 1954 in a group show - the painting was mentioned in ARTS and I returned to my enjoyable painterly isolation in Maine at Mt. Desert Island, happy to emerge unsinged from the brief encounter with the BIG city.

Currently I am landlocked as an art "prof." at Penn State. Summers I return to my studio in Maine. As Marin said: "Mt. Desert, that's the place!"

In 1958, Mr. Janis (in a very kindly moment) agreed to view my paintings - and I was gratified - but, after thinking about it, I decided that there was more land, sea and sky at your place. Therefore, the phone call... m 1963!

Cordially,



Bill Hanson  
1229 S. Allen St.  
State College, Penn.

March 4, 1963

BH/j

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*h* Mrs. Robert Waring Stoddard



5. How has the absence of newspaper criticism affected your sales?

☐ Not at all

☐ Little

☐ Seriously

☐ Other \_\_\_\_\_

6. How influential, in your opinion, has the strike proved newspaper reviews to be

On clients

☐ Great

☐ Little

☐ Other \_\_\_\_\_

On curators

☐ Great

☐ Little

☐ Other \_\_\_\_\_

7. Do you believe that the newspapers should replace their art critics with \$50 or \$60 a week reporters?

☐ Yes

☐ No

March 9, 1963

Mr. Paul Mocsanyi, Director  
New School for Social Research  
68 West 12th Street  
New York 11, New York

Dear Mr. Mocsanyi:

We have received the three paintings on our consignment  
invoice No. 7136 and we would call to your attention  
that the Stuart Davis oil painting:

TWILIGHT IN TURKEY, 1961 - No. 133

was returned to us with the frame badly gouged.

I am contacting our framer and will have the frame re-  
paired and would appreciate hearing from you regarding  
this matter.

Sincerely yours,

John Marin, Jr.

JMs1k

*Suppi  
done sent to PM*



think it would wish to ~~left~~ look  
such a magnificent gift horse  
in the mouth! I have some  
friends on the Hill who, I doubt  
not, would be eager to introduce  
such a law.

As ever, sincerely,

Lewis Mumford

# CITY ART MUSEUM OF ST. LOUIS

*St. Louis 5 Missouri*

*President* HENRY B. PFLAGER • *Vice-President* ROLAND W. RICHARDS • *Director* CHARLES NAGEL • *Secretary* MERRITT S. HITT

March 15, 1963

Mrs. Edith Greger Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Edith:

In 1964 St. Louis will be celebrating its bicentennial year. During this year we shall also have here the annual meeting of the American Association of Museums at the end of May.

For this occasion we are eager to have an outstanding exhibition and it has seemed to us that we can do no better than to put on a display covering the preceding 200 years of American art.

To that end we are asking the cooperation of our sister museums, particularly those to whom we have made loans during the past several years, and as well other institutions and individuals possessing significant paintings. Our object is not to have just another exhibition of American art but to have a showing of outstanding American paintings with a catalogue that will together form a memorable event.

The exhibition will be from April 1 to May 31st and of course all the usual provisions will be in force: that of our taking care of all packing and shipping charges, and carrying insurance from wall to wall in any fashion desired by the owners. Our temporary exhibition galleries where these paintings will be shown are completely air conditioned.

The canvases we are requesting have been carefully coordinated with many others to make a really impressive showing of American painting so that we shall be most grateful if you feel you can spare this loan and thus help make our celebration of 200 years as a City a significant one, and as well do honor to the American Association of Museums at its meeting here.

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3/11/63

EGH.

Mrs. Leona E. Prasse, Curator  
Cleveland Mus. of Art  
11150 East Blvd.  
Cleveland 6, Ohio.

Wants valuations on monotypes  
purchased from you  
Pop Hart  
Glen Colman 45.-  
Originally paid \$50. each

Wants to donate them to  
Cleveland Museum

March 14, 1963

Mr. Hermann Warner Williams, Jr.  
Director  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Bill:

Your decision to return the collection to me I think is an excellent one as you will not be bothered by the constant requests from other institutions. I will be very happy to get the paintings and sculptures back until the situation is all straightened out. Incidentally, I am very hopeful and have just written to Commissioner Caplin from whom I expect to hear in the near future after he and his deputy have an opportunity to go over the first ruling obtained by Mr. Hamilton. I still think it is best to let the matter ride and let me follow through without interruption at this point. Don't you? Fred Baum agreed to this arrangement as I have faith that a decision will be made very shortly.

It just occurred to me that Gudmund Vigtel plans to use several of the paintings in the collection for his forthcoming show and that it would be wise to withhold them rather than send them on a round trip with double expense. However you make the decision as you see fit.

My best regards.

Sincerely

EGH:lk

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March 1, 1963

Mrs. Clyde R. Mason  
114 S. Cherokee  
Dewey, Oklahoma

Dear Mrs. Mason:

Thank you ever so much for giving us the opportunity to look at your work. It is with regret that I must inform you we have a full roster of artists at this time and do not plan to add to our list in the foreseeable future.

I do hope that you will have the best of luck in finding a gallery.

I am returning the photographs with this letter.

Sincerely,

Jay Wolf  
Assistant Director

JW:lk

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**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

6 March 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I wish that I might attend your exhibition preview of  
"Signs and Symbols, USA", but I am afraid that I must miss the opening.  
Perhaps I shall be able to see it before it ends - I hope so.

With best good wishes for a successful show.

Cordially yours,



Mary C. Black, Director  
(Mrs. Richard Black)

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on both sides and purchaser involved. If it cannot be  
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**CENTER FOR  
CROSS-CULTURAL  
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530 Sixth Street, Southeast Capitol Hill Washington 3, D. C. Lincoln 7-0324

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Director

Stacy B. Lloyd III  
Administrative Officer

March 16, 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

It was a pleasure to see you looking so sparkling on Monday night at the opening; and if I was concerned at how distraught you were on Friday when everything seemed to be upside down, my worry disappeared when I saw how you were able to snap back. Nevertheless, you must take care of your health, even if it means the sacrifice of some of that perfection you always expect from yourself and others. Ninety percent perfect for many more years of productive living is a more perfect modus operandi than a shorter period of absolute perfection. I shouldn't have to remind you that you are a walking history of American art (as well as a key force in it), and you therefore must do everything to preserve yourself as the "institution" that you are.

I hope you like our new letterhead, on which I will shortly be sending you a detailed report of progress and plans at this stage. But you will be happy to know, I think, that we are reaching our goal to buy the Frederick Douglass House as the locale for the "Museum of African and Modern Art". Douglass, as I believe I told you, was an ex-slave who became famous as an orator for the Abolitionist and Women's Rights movements, being appointed to high positions in the administrations of Presidents Grant through Cleveland. By locating the Museum in his residence (a charming post-Civil War vintage house a block and a half from the Supreme Court), I am combining two themes: the contribution of African art to Western culture and the early contribution of an American Negro to the "Art of Government". Instead of peddling long-range dreams to the foundations, etc., I decided to get the Museum started and show visible progress first and then give myself a year to raise the necessary funds to keep going. I am therefore borrowing, at 5% interest, for a year's time or less, from various colleagues the sum of \$12,000 or \$13,000 and have already raised better than \$8,000. (Incidentally, the thought just occurred to me that you might consider this a pitch, which it is not. I know that everybody comes to Edith, and this is not what I am doing. The kind of substantive help you have given me during the past two years in terms of perspective, moral support, introductions to people whom I should know, etc., is extremely valuable, and I don't want to cloud this with requests for monetary assistance. But I did want to keep you posted on what is developing.)

An educational-informational institute integrating the resources of the sciences, the arts and the communications media to promote intercultural understanding.

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March 14, 1963

Mr. John G. Seidel, President  
Brester Galleries Inc.  
729 North Milwaukee Street  
Milwaukee 2, Wisconsin

Dear Mr. Seidel:

I am sorry to be so late in replying but I have been ill with the flu and am way behind in my work.

Both John Marin, Jr., and I examined the slides carefully and cannot recall ~~seeing~~ the picture previously. Therefore, may I suggest that you supply the complete provenance giving the name of the current owner and the source. This will help us in supplying the data you request.

Sincerely,

EGH:lk

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March 14, 1963

The Hon. Mortimer M. Caplin, Commissioner  
Internal Revenue Service  
Internal Revenue Building  
12th & Constitution Ave., N.W.  
Washington 25, D.C.

My dear Mr. Commissioner:

Please accept my belated thanks for receiving me so  
graciously on Friday, March 1st, and for granting me  
your valuable time in discussing my problem. I trust  
that this will be resolved in the near future and  
that The Corcoran Gallery of Art will gain permanent  
possession of what is recognized as an important col-  
lection of 20th Century American Art. If you recall,  
there are many potential gifts awaiting this decision  
which will further enrich the Nation's Capital. There  
are a number of outstanding works of art by leading  
American painters and sculptors which will be presented  
by private collectors and by other dealers to fill in  
the remaining gaps in the collection.

I trust that I will hear favorably from you in the  
near future. Should there be any additional material  
required I will be happy to supply it.

In closing, may I say that I consider it a great privi-  
lege to have had this meeting with you.

Gratefully yours,

EOH:lk

*cat. sent*

March 16, 1963

Mrs. Leona E. Prasse, Curator  
Cleveland Museum of Art  
11150 East Boulevard  
Cleveland 6, Ohio

Dear Mrs. Prasse:

I am so sorry that I became so involved playing the part as hostess that I did not have an opportunity to have a chat with you Monday evening.

While I should be very happy to cooperate with you, there is a new ruling in effect which makes it impossible for me to act as appraiser on any gifts made to public institutions - involving gift tax deductions. The Bureau of Internal Revenue has established a new ruling which requires all donors of works of art to obtain the appraisals from the Art Dealers Association which is working in cooperation with the Bureau. If you will send your request to the following address the matter will be taken care of promptly and whatever figure is established will be honored by the Bureau.

Art Dealers Association of America, Inc.  
575 Madison Avenue  
New York, New York

I hope you will be in New York soon again and that you will come in to say hello at a time when I am not so involved with an exhibition opening.

Sincerely,

EGH:lk

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Of the balance of 80%, "Each of them proclaimed candidly that the only importance newspapers have in influencing prospective clients lies in their advertising columns; a quarter of this balance, or 20% of the total polled, say that magazines \*\*\* have proven to be, especially since the strike, the determinate factor in this direction. Another quarter of the balance said simply that the strike has made no difference in this respect at all."

On the basis of the foregoing, Mr. Frankfurter's Editorial determines that "The major conclusion might be expressed in a modest recommendation to our confreres, the editors and publishers of New York newspapers, that after the strike is over their easiest approach to what must surely have become a perforce emaciated budget [whatever that means] may lie in dispensing with some of the higher salaried people who write on their art pages. Our poll shows that neither museum curators, collectors, nor dealers pay any but the scantest attention to those daily journalists who bravely pass as critics \*\*\* No star system should have to govern the filling of these reportorial jobs; most universities and colleges turn out hundreds of A.B.'s each June who have majored, as undergraduates, in either fine arts or journalism, or, God willing, in both. The combination of ambition and a dedication to their studies will make most of them willing to start at between \$50 and \$60 per week -- like the famous Phi Beta Kappa office boys at Time magazine. Nor will much beyond correctly spelling the names of artist and gallery be demanded of these new art editors."

A survey of 15 galleries, both members and non-members of this Association, last Saturday, March 9, failed to uncover one gallery which had been approached by Mr. Frankfurter's researchers. It is our opinion that the conclusions stated are not supported by the facts, that galleries do desire newspaper criticism, and that whether or not that criticism is kindly or the contrary it is the opinion of the galleries that the present "star system" of the critics on The New York Times and The New York Herald-Tribune should not be replaced with "\$50 and \$60 per week" college graduates whose sole equipment lies in being able correctly to spell the names of artist and gallery.

Accordingly, with the idea in mind of informing the editors of The New York Times and The New York Herald-Tribune of the facts, we are sending out the enclosed questionnaire to approximately 200 galleries in New York City and request that each of you do us the favor of completing the questionnaire and returning it to us promptly.

Ralph F. Colin  
Administrative Vice President

Enclosures



INFORMATION FOR APPRAISAL

THREE PHOTOGRAPHS OF THE WORK TO BE APPRAISED  
SHOULD BE SUPPLIED

\*\*\*\*\*

Name of work: Untitled  
Artist: ABRAHAM RATTNER  
Medium: ABSTRACT - Oil on canvas  
Dimensions: Height 40 $\frac{1}{2}$ " Width 80 $\frac{1}{2}$ "  
Donor's name and address: Philip Lipstein and Associates  
16 Court Street  
Brooklyn 1, New York  
Donee's name and address: Cornell University  
Date of gift: March, 1963

The following information, while extremely helpful is not essential to the appraisal and is to be supplied at the donor's option. Nevertheless, the Association urges that it be furnished wherever possible.

Purchase price of work: \$4,500.  
From whom purchased: ABRAHAM RATTNER  
When purchased: JANUARY, 1955

Please attach other information helpful to the appraisers, including prior owners and exhibition and publications record:

The current market value of the painting listed above is \$7,500. to \$9,000.

or to publishing information regarding sales transactions, senders are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

14 March 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

We are getting ready to return your Field materials and since Fred Robinson mentioned his interest in the portraits of the "Innkeeper and his Wife" I thought you might want to send that pair to him on the shipment that will leave here on the 24th of March. I think that he may have mentioned that we were unable to use "Innkeeper and his Wife" or the "Plague of Darkness" because of their fragility and precarious condition. We very much appreciated having them for the show, however, because both were examples of unusual periods in his style. We hung them on the rack in the basement storage room where they might be seen by scholars particularly interested in Field's work.

I am sure that your "Signs and Symbols" show is a great success. Now that the papers are soon to resume I shall be looking for news of the show. I hope that it may still be out the next time I am in New York.

With all good wishes.

Cordially,



Mary C. Black, Director  
(Mrs. Richard Black)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

University of Notre Dame  
Notre Dame, Indiana

The University Art Gallery

March 15, 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

This is to let you know that the art objects you lent us have arrived in good condition, and are now attractive parts of our Lenten exhibition, Sacred Art in America Since 1900. The show was arranged in our Gallery by Mr. Robert A. Leader, associate professor in the Art Department here, assisted by the Gallery staff. The catalogue and other preparations were the work of Mr. John Howett, the curator.

Already, many visitors and encouraging comments have come. We thank you most heartily for your generous part in making this exhibition possible. You will find a catalogue enclosed.

Yours very gratefully,

*Anthony Lauck, C.S.C.*

Rev. Anthony J. Lauck, C.S.C.  
Director, Art Gallery

AJL/sg

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

# CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

BF-1201 (4-60)

## SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA028 BC068

1963 MAR 11 AM 10 07

BIA027 PD BURLINGTON VT 11 948A EST

MRS EDITH GREGOR HALPERT

DOWN TOWN GALLERY

32 E 51 ST NYK

WISHING YOU EVERY SUCCESS WITH YOUR EXHIBITION.

J WATSON WEBB JR

(50).

March 12, 1963

Mr. John J. Milan  
115 N. Oak Park Avenue  
Oak Park, Illinois

Dear Mr. Milan:

Thank you so much for giving us an opportunity to represent your work in New York. However, at this time we have a full roster of artists and do not plan to add to it in the foreseeable future.

I notice from your letter that you are represented by the William A. Findlay Gallery in Chicago. Though you are probably aware of it, there is also a Findlay Gallery in New York at 11 East 57th Street. They are wonderful people and have an excellent reputation. Perhaps you might try them.

Again our thanks for the opportunity.

Sincerely,

Jay Wolf  
Assistant Director

JWlk

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Department of Memphis Park Commission

## BROOKS MEMORIAL ART GALLERY

Robert L. Shalkop, Director

Overton Park  
Memphis 12  
Tennessee  
274-5798

Mar 7, 1963

Miss Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Miss Halpert:

This is to confirm our telephone conversation of today, regarding our annual Art Today exhibition, scheduled for March 20 - April 28 of this year. \*

It is presented each year by our membership organization as a cross section of contemporary American art. It is not a large exhibition, but aims to present the work of artists who have made a significant contribution to the contemporary scene. Each year one or more works are purchased for our permanent collection.

It is understood that you expect to be able to lend to our exhibition two drawings by Ben Shahn and two paintings by Abraham Rattner. It will be appreciated if you will call me collect early next week with information as to titles, media, dimensions, valuations and dates of the paintings, so that we can notify the Berkeley Express and Moving Company and begin preparing the catalogue.

All expenses attendant upon collecting, packing and shipping will be borne by us of course, and all works will be insured at your valuation. Thank you for your co-operation.

Sincerely,

*R. L. Shalkop*  
R. L. Shalkop  
Director

or to publishing information regarding sales transactions, sections are responsible for obtaining written permission in both art and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



March 13, 1963

Mr. and Mrs. Henry Rubin  
218A East 50th Street  
New York 22, N.Y.

Dear Mr. and Mrs. Rubin:

We have now returned the three Broderson paintings to you  
(much as I hated to part with them), and I want to thank  
you for your very kind cooperation in making these wonder-  
ful pictures available for the exhibition.

Needless to say, they were greatly admired, and there were  
quite a few would-be owners (I'm sure you overheard some  
of them in the gallery). The show proved a tremendous  
success, thanks to the Rubins and several other good  
friends.

My best regards.

Sincerely,

March 16, 1963

Mr. M. J. Crowley  
Commercial Office Supply  
650 Madison Avenue  
New York 22, New York

Dear Mr. Crowley:

I am pleased to list the current insurance valuations  
of the paintings by Abraham Rattner which were acquired  
from this gallery.

Farmsoape #6, 1955	Oil	18 x 15	\$1800.
Vertical Composition in Rose			
With Two Figures, 1952	Oil	38 x 51	4200.
Studio Interior - Night Composition			
1954	Oil	32 x 19	2800.

Sincerely yours,

EGH:lk

for publishing information regarding sales transactions,  
neither we nor our representatives are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

13 March 1963

Dear Edith -

A personal note so that you can get the word from me direct and not from any garbled source.


The point of all this is that I am resigning day after tomorrow, the resignation to take effect probably about September 1st when the new man will be able to take over. He is no one here, and I think you will be tickled to death. But it is premature to make any announcement. It will come soon enough and I promise you that you will be among the first to know.

This is no sudden decision; I have been heading in this direction for a long, long time. I have two main reasons - one, that my health, while being no cause for alarm, simply isn't as good as the Academy Director's health ought to be to assure top and steady performance; and two, the job requires incessant attention to purely administrative detail, leaving no time whatever left over for what interests me most - research and writing about the arts, which are the reasons I got myself involved in all this business in the first place. If I am ever to get anything done, I had best hop to it. Maybe I am no longer competent to do these things, but just finding that out has its positive virtues.

In any case, the decision is mine alone and, I am convinced, is the right one, both for the Academy and for me. The few Trustees who know anything about it have tried to dissuade me, but they have come to agree that I know what I am doing. If you don't believe that I have given this really serious thought, ask Betty. She has had to put with a lot of my out-pourings in letters as well as in person for so long that I am sure she is delighted that it is finally over.

What comes next I have no definite idea. I don't think either my body or my memoirs have any cash value, but I am a hell of a good dirt farmer! Anyway, the last 16 years have been a ball, and I am grateful as all get out to all the people who made them that way. You are way up on the list of those.

L & K,



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128 Northwood Apartments  
Storrs, Connecticut  
March 7, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert,

We plan to visit New York in April and wonder if you would be interested in seeing some slides of the work of Robert Alan DeVoe, who recently won top award in the annual exhibition of the Norwich Art Association. The enclosed resume may be of some interest to you. If you would like additional information, I shall be happy to send it.

Looking forward to your reply, I am,

Sincerely yours,



Nina DeVoe



March 13, 1963

Mrs. Frances Warde  
c/o Ankrum Gallery  
930 N. LaCienega  
Los Angeles, Calif.

Dear Mrs. Warde:

We are returning **BOY WITH FISH** by Morris Broderson, and I want to thank you for your very kind cooperation in making this wonderful painting available for the exhibition.

Needless to say, it was greatly admired, and there were quite a few would-be owners. The show proved a tremendous success, thanks to you and several other generous people.

Sincerely,

March 8, 1963

Mr. Richard A. Rainsford  
52 Silver Spring Road  
Ridgefield, Connecticut

Dear Mr. Rainsford:

Thank you ever so much for sending us the photo of the painting by R. A. Miller; and for giving us the opportunity to represent him.

Though the work looks extremely promising, we have a full roster of artists at this time and do not plan to add to it in the foreseeable future.

I am sorry that we cannot be more helpful to you (or to Mr. Miller) at this time; but I hope that he finds an outlet in New York which is worthy of him.

Sincerely,

Jay Wolf  
Assistant Director

JWilk

for publishing information regarding sales transactions, services are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 1, 1963

Miss Barbara Weissman  
72 East 79th Street  
New York, New York

Dear Miss Weissman:

I am enclosing the biography you have requested of Arthur G. Dove. The material contained in it, I hope, will be of use to you as most of the articles about Dove are listed therein.

When I spoke with you on the phone I thought perhaps we might have some material here not to be found in public libraries. However Mrs. Halpert has informed me that all the catalogues we have here are duplicated in the library of the Museum of Modern Art; and I am certain they will be delighted to lend these.

Unfortunately we have very few Doves to show as, this being the year of the 50th anniversary of the Armory Show many museums are doing exhibitions around this theme. And we have acceded to their requests and lent them all the Doves that they requested. If you have not done so already, I would suggest that you see the very large and beautiful collection at the Metropolitan Museum of Art.

Sincerely,

Jay Wolf  
Assistant Director

JW:lk

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## PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION  
2727 SOUTH ROCKFORD ROAD

TULSA 14, OKLAHOMA

March 11, 1963

VICTOR C. MERT, PRESIDENT  
DONALD G. HUMPHREY, DIRECTOR

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

The works of art which you so kindly lent to our third annual February "Collectors Choice" exhibition have been returned to Hahn Bros. and you should have them back within a few days. I am sorry that none of the works from your gallery were sold, but in general the exhibition was quite successful; a good percentage of works were sold and public interest was excellent.

Thank you again for your fine cooperation and we'll hope to do better for your gallery next time.

Sincerely,

*Donald G. Humphrey*  
Donald G. Humphrey  
Director

DGH/CE

or to publishing information regarding sales transactions, members are responsible for obtaining written permission as both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Mr. Sheldon Reich

- page 2 -

March 14, 1963

(conf, q)

re: J. Edgar Hoover's report of time to assemble the material. I am sure you  
know there are many things in your collection. I am sure you will  
be able to get a student at the University to make this a project and  
during his vacation come to New York to study the books and make  
the list of owners. It will be possible for us to supply this  
information as we have no help to assign to so big a job - assembling  
titles, sizes, dates, media and addresses of owners. Let's think  
about this and work out a program.

Don't you please send me whatever reviews have appeared in  
connection with your current Marin show. No doubt you have  
a photostat equipment with which copies can be made. Naturally  
we are eager to know how the exhibition has been received locally  
and would like to have the same information from Little Rock when  
the show is sent there.

Good luck and best regards.  
Sincerely,

re: J. Edgar Hoover's report of time to assemble the collection.  
I am sure you know there are many things in your collection. I am  
sure you will be able to get a student at the University to make this  
a project and during his vacation come to New York to study the books  
and make the list of owners. It will be possible for us to supply this  
information as we have no help to assign to so big a job - assembling  
titles, sizes, dates, media and addresses of owners. Let's think  
about this and work out a program.

Best Wishes

Sheldon Reich  
The University of Virginia  
College of Arts  
Mr. Sheldon Reich, Esq., Prof.

March 14, 1963

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owners are responsible for obtaining written permission  
in both sales and purchase involved. If it cannot be  
obtained after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
is published 60 years after the date of sale.



UNIVERSITY OF CALIFORNIA

UNIVERSITY EXTENSION  
BERKELEY 4, CALIFORNIA

March 12, 1963

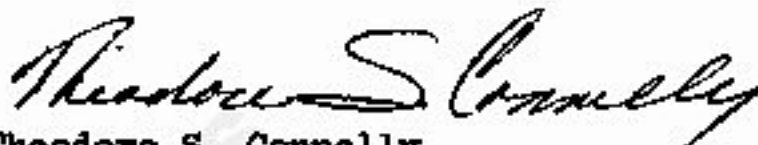
Miss Edith Halpert  
c/o Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

We have written to Mr. Ben Shahn inviting him to speak at our regional conference for graphic designers, EYES WEST, 1963. To date, after sending several letters and a wire, we have received no word from Mr. Shahn. Can you tell us where or how we should go about contacting him.

Thank you for any help you are able to give. We shall appreciate hearing from you.

Sincerely,



Theodore S. Connelly  
Executive Associate, Special Programs  
Liberal Arts Department

TSC:mm

Enclosure

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2.

this result works submitted by members will be hung in an integrated manner — there will be no separate "booths" for individual galleries. Members are requested to submit works which are representative of their galleries at their best.

In order to prepare the advance publicity and advertising, it is important that we know promptly which members will participate and to get some idea of the artists whose works will be shown. A form covering this information has been prepared and is enclosed. We ask that you complete this form and return it to the Association promptly.

Ralph F. Colin  
Administrative Vice President

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March 1, 1963

Mr. Heyward Cutting  
Geometries Inc.  
23 Arrow Street  
Cambridge 38, Massachusetts

Dear Heyward:

At last we have succeeded in obtaining a photograph of the Marin and I am now enclosing it as I had previously promised. I hope you have not been annoyed with the delay.

I am very pleased to enclose a list of valuations based on the current market value. As you know all of these artists are appearing in special exhibitions throughout the country including THE ARMORY SHOW, in Utica, THE DECADE OF THE ARMORY SHOW, at the Whitney Museum (I'm not sure of the title), THE STIEGLITZ CIRCLE, circulated by The Museum of Modern Art, etc., etc., and the stock, so-called, is gradually diminishing, thus the figures I am listing are actually conservative, particularly so in view of the fact that all the examples you have are very special to say the least, and I am very happy that they are in your collection. If you remain patient you will own a hot number similar to the one photographed.

I hope you and Mrs. Cutting will arrange to be here on March 11th for the opening of our next exhibition which I think you will find most interesting and most entertaining - and, if I may say so, also educational.

My best regards.

Sincerely,

EGH:lk





COMMONWEALTH OF PENNSYLVANIA  
DEPARTMENT OF PUBLIC INSTRUCTION  
**KUTZTOWN STATE COLLEGE**  
KUTZTOWN, PENNSYLVANIA  
March 13, 1963

Mrs. Edith Gregor Halpert, Dir.  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I have at hand your very kind letter of February 23, 1963 in which you indicate that you will "cooperate" in our endeavor to build the collection at Kutztown.

Our 25th Annual Art Education Conference will be held on Nov. 1, 1963. This will be an extremely important conference for the art educators, most of whom come from Pennsylvania. As all of us experience a quarter century of activity, we become very enmeshed in the activity. Therefore, we are searching for a most significant individual to fulfill this need on this occasion.

Would it be possible to have an exhibit of artists whom you represent in our studio gallery from the latter part of October to the middle of November 1963. We would be in a position to purchase from this exhibition. To make this exhibit more unified I would like to invite you to address the conferees on November 1, 1963 in keeping with your life in the arts. For this purpose I could offer an honorarium of \$200.00.

I would greatly appreciate your favoring me with a reply to these suggestions and please be assured that I will come to New York at a time agreeable to both of us to finalize any arrangements that you will propose.

Thank you for your continued interest in the aesthetic welfare of Kutztown State College.

Cordially yours,

Horace E. Heilman  
Director, Art Education

H k

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Post Card



Downtown Gallery  
32 East 51st  
NYC - NY



University of Notre Dame  
Notre Dame, Indiana

The University Art Gallery

March 14, 1963

Mr. John Marin, Jr.  
The Downtown Gallery  
32 E. 51st St.  
New York 22, New York

Dear Mr. Marin:

The other day I was looking for the list of watercolors by your father which I drew up during my visit to your Gallery in January. I am sorry to say that I cannot find the list anywhere. Would you be so kind as to go through the paintings which we examined together, and send me a list of them with the titles, a short description if you will, and the prices. You will remember clearly, I am sure, that Mrs. Halpert and I talked about two of them and I asked her preference of the two. That is definitely one of the paintings I would like to have listed. As soon as I have this list of about seven works, I shall examine it and then ask you to send several of them on consignment to us. My very best wishes to you and Mrs. Halpert.

Yours respectfully,



Rev. Anthony J. Lauck, C.S.C.  
Director, Art Gallery

AJL/pz

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March 1, 1963

Miss Joy S. Weber  
3555 73rd Street  
Jackson Heights, New York

Dear Joy:

Now that I am pretty well organized in relation to my next exhibition, I am writing to ascertain how far you have gone with your card file and photographs. It seems a good idea to get started in the plan for a Weber exhibition before the season ends, and I think it has to be very carefully chosen for the reasons we discussed previously. Won't you please let me know how soon we can get together to go over the material in a preliminary stage so that I can make some suggestions to present to your mother and you.

Do let me hear soon. And do come in. It is always such fun to see you.

Sincerely,

EOH:lk



Shorewood Publishers Inc.  
318 East 45th Street  
New York 17, New York

Attention: Miss Jean Anne Vincent

Dear Miss Vincent:

You have my permission to reproduce the work,  
or works, by Joseph Stella, listed below, from my collection.

Signed \_\_\_\_\_

Date \_\_\_\_\_

<u>Title</u>	<u>Description</u>	<u>Type of repro.</u>
Abstraction	oil	color illustration
Composition	pastel	color illustration
* Steel Mill	gouache	color illustration
Night Fires	pastel	color illustration
* Telegraph Pole	gouache	black and white illustration

✓ Special Information:

Please note sizes of original on this permission slip.

We would appreciate your calling Miss Sabina Holzka,  
our Managing Editor, at MU 5-6022 to arrange a date  
so that we can come to your gallery and photograph the  
paintings.

X encl. DS  
other EGB

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# NEBRASKA ART ASSOCIATION



PRESIDENT—Fred N. Wells  
1ST VICE-PRES.—Mrs. Albert Speller  
2ND VICE-PRES.—Mrs. Beasley Sheldon  
SECRETARY—Mrs. Carl Olson  
TREASURER—Mrs. Richard Ages  
ASS'T TREASURER—Mrs. Craig O'Brien

March 14, 1963

Mrs. Edith Halpert  
c/o Downtown Gallery  
32 East 51st Street  
New York, New York

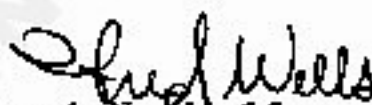
Dear Mrs. Halpert:

Our local newspaper is preparing an advance story on the 75th Anniversary of the Nebraska Art Association for release on Sunday, April 14th.

The paper would like to have a photograph of you and a biographical sketch for this special story and I agreed to secure these two things for them.

The deadline is April 8th, so I would like to have this material in advance of that time. (A glossy print, please).

Sincerely yours,

  
Fred N. Wells  
President

FNW:flm

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March 12, 1963

Miss Nina DeVoe  
128 Northwood Apartments  
Storrs, Connecticut

Dear Miss DeVoe:

Thank you for giving us the opportunity to see the  
work of Robert Alan DeVoe.

Unfortunately, at this time we have a full roster  
of artists and do not plan to add to it in the fore-  
seeable future. For this reason we do not feel it  
would be of any use to see your slides.

May I wish you every success in finding New York  
representation.

Sincerely,

Jay Wolf  
Assistant Director

JWolk

March 12, 1963

Mr. Martin Friedman, Director  
The Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis, Minnesota

Dear Mr. Friedman:

The other day while waiting at the American Federation  
of Arts I had occasion to read again your catalogue  
of "The Precisionist".

I feel it would make such a valuable addition to my  
library that I am writing to ask if I may still purchase  
a copy of it. If so, would you please send it to me  
and bill me for it.

Thank you ever so much for your attention to this  
matter.

Sincerely,

Jay Wolf  
Assistant Director

JWalk

for to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
y be published 60 years after the date of sale.



1963

March 1, 1963

Mr. George Hamilton, Jr., President  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Mr. Hamilton:

Thank you for sending the therma-fax copies so promptly. I have such a vast file of papers in connection with The Corcoran Gallery and I have so little time to make preparations that I am most grateful to you for helping me in this connection.

When I return from Washington I shall communicate with you and Mr. Baum reporting the results - if any.

Sincerely,

EOH:lk

Not to publishing information regarding sales transactions, archives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for to publishing information regarding sales transactions, certain are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

**THE BALTIMORE MUSEUM OF ART**  
SALES & RENTAL GALLERY

WYMAN PARK  
BALTIMORE 18, MARYLAND  
CHESAPEAKE 3-7680

March 7

Dear Mr. Wolf,

Our local trucker has proved to be so unreliable in the last month - viz. the WOODEN HORSE - which I thought surely was in your hands by this time, that I have engaged Santini Brothers to return this piece of Folk Art to you.

They will pick it up here at the Museum sometime during the coming week, March 11th. Last week, they picked up some other works which I thought should be returned to you:

Tseng-Yu-Ho	- Chasing of the Chill
Rattner	- Heads for the Last Judgement
Dove	- Sunflowers and Pinwheel
Dove	- Forms-Canadaigua Outlet.

I trust that these pictures are now in your hands, but would appreciate an acknowledgement of their receipt.

The remaining items which we have on consignment will be returned to you in June.

yours truly,

*Barbara Keyser*  
Mrs. Fenwick Keyser



March 13, 1963

Mr. and Mrs. James Loper  
c/o Ankrum Gallery  
950 N. LaCienega  
Los Angeles, Calif.

Dear Mr. and Mrs. Loper:

We are returning THE PINK SCARF by Morris Broderick, and I want to thank you for your very kind cooperation in making this important painting available for the exhibition.

Needless to say, it was greatly admired, and there were quite a few would-be owners. The show proved a tremendous success, thanks to the Lopers and several other generous collectors.

Sincerely,

UNIVERSITY OF IOWA  
DEPARTMENT OF ART  
IOWA CITY, IOWA

Date:

Received from: Mrs. Edith G. Halpert  
Returned to: Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Period of loan: March 5 - April 26, 1963

The following:

*Picked up* → Yellow Wall, 1946, tempera, 14 x 11 (Coll. Mrs. Halpert)  
Great Tree, 1956, watercolor, 6-3/4 x 4-3/4 (Courtesy B G)  
*Picked up* → Sequoia Root, 1956, watercolor, 6-1/2 x 9 " " "  
Composition around Red, 1958, oil, 26 x 33 " " "

Received in good condition

(Authorized signature)

Exceptions or comments

*George J. Bogdanovitch*  
*March 6, 1963*

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Founded in 1907 by Mr. and Mrs. J. Watson Webb

SHELburne, VERMONT

Office of the Director

Burlington, UNiversity 2-9646

March 1, 1963

*may be signed & init'd  
3/2*

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Will you please verify the enclosed list as the various pieces of folk art received by you from this Museum on February 28, 1963, at your Gallery. They were delivered by Sterling and all are covered by your insurance policy while in transit and on loan to you. If you will sign the original list and return it to us, it will serve as our receipt. Sterling says that your Exhibition will open March 11th.

Once again I wish you every success,

Sincerely yours,

*Bradley Smith*  
Bradley Smith  
Ass't. to the Director

BS/f  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

March 7, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I called you from the airport to say goodbye, but you were in a meeting. My trip, unfortunately for me, got all involved in business (but it is a living) and I did not get a chance to see you again. I hope I will be more fortunate the next time.

Thanks for your invitation for next Monday night. It is very tempting, but I am afraid my conscience says "no". Anyway, great success to you, Edith, from one of your sincerest admirers.

Fondly



2629 South Dearborn Street  
Chicago 16, Illinois

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



March 5, 1963

Miss Isabella Howland  
939 - 8th Avenue  
New York, New York

Dear Miss Howland:

We would like to order four casts of your PORTRAIT  
OF JOHN MARIN; three in bronze and one in lead.  
We would like each of those mounted on a small  
bakelite base.

I understand that we will pay \$233.33 for each  
cast.

Subsequently we may place additional orders.

Sincerely,

for to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

March 11, 1963

Mr. Allon T. Schoener, Curator  
The Contemporary Arts Center  
Eden Park  
Cincinnati 6, Ohio

Dear Mr. Schoener:

The Broderick exhibition, which was extended a week, and the exhibition which we just installed today have occupied all of us to such a degree that we had no time to attend to our correspondence.

Enclosed you will find a list of the prints we have selected for your exhibition during April. We are taking a chance on shipping them to you the following day so that you will have an opportunity to place the 75% insurance on these prints before they leave the gallery. The letter is being sent airmail and should reach you promptly.

Because we have had considerable difficulties with the mailing tubes we have discontinued their use except for single prints. I hope you won't mind our shipping these to you via Express so that they may be placed more safely in the container without the risk of creasing or tearing them accidentally. Also, in the case of Shahn, the gold leaf sometimes cracks when rolled. You will note that the Shahns are serigraphs which is the only print medium in which he works.

I hope you find this satisfactory. Best regards.

Sincerely,

EOH:lk

Print to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



March 11, 1963

Mrs. Terry Dintenfass  
Dintenfass Gallery  
18 East 67th Street  
New York, New York

Dear Terry:

I am really very shocked that you have made no effort whatsoever to pay the balance due as of September, 1961.

After all, this is your responsibility as the sale was made to you and I don't see why I should be concerned with your client. This is a very unusual situation in the art business or any other business and does not speak well for your method of functioning.

When you spoke to me on several occasions about some association I restrained myself, as you may have noticed, but I might just as well tell you frankly that this long in making payment in a direct sale and all the dillydallying about exchanges or whatever is hardly a recommendation for any follow-up. Mrs. Weber has insisted that I make the payment and I will have to do so to avoid any further difficulty and I am writing again in the hope that this thing can be settled promptly.

You are a big girl and I am sure realize what bad business relationship this has created. If a car, or real estate, or any other "commodity" were involved, no client would dream of suggesting exchanges after owning the property for so long a period. Please let's get this settled at once.

Best regards.

Sincerely,

EGH:lk

P.S.: Incidentally, at the Dealers meeting a few days ago, I suggested you for membership.

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

**MUNSON-WILLIAMS-PROCTOR INSTITUTE**

310 GENESSEE STREET

UTICA, NEW YORK

March 5, 1963

Mrs. Edith Gregor Halpert  
Downtown Galleries  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Mr. Burton Cumming, Director of Publications of the New York Graphic Society, who are publishing Milton Brown's forthcoming book on the History of the Armory Show, has requested the use of the photograph of your Davis, BABE LA TOUR, which we have, for reproduction in the illustration section of the book.

While the Institute and the Henry Street Settlement are willing to let them use the photograph, we feel we should receive your permission before turning it over.

Enclosed is a self-addressed postcard, and I would ask you to please indicate whether or not we have your permission to forward this photograph. I understand from Mr. Cumming that he will secure reproduction rights from you.

Sincerely yours,

*Joseph S. Trovato*  
Joseph S. Trovato  
Armory Show - 50th Anniversary Exhibition

jst;jw

encl.postcard

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



March 12, 1963

Miss Bertha von Moschzisker  
The Print Club  
1614 Latimer Street  
Philadelphia 3, Pennsylvania

Dear Miss von Moschzisker:

I am sending you today under separate cover a masonite  
intaglio print "KNIGHT" by Edward Stasack for your  
exhibition "Experts Choice".

Though Mr. Stasack wrote us several weeks ago about  
sending you this print, his letter was mislaid and only  
came to light today. I do apologise for the delay and  
only hope that it reaches you in time for the show.  
(Mr. Stasack said that you must have the print before  
March 15th).

I am terribly embarrassed by this so, once again, let  
me apologise for our tardiness.

Sincerely,

Jay Wolf  
Assistant Director

JW:lk

Hopkins Center



DARTMOUTH COLLEGE · HANOVER · NEW HAMPSHIRE

CHURCHILL F. LATHROP *Director of Galleries* TRUMAN H. BRACKETT, JR. *Assistant Director of Galleries* ELLEN MARY JONES *Curator*

March 5, 1963

Mr. Jay Wolf, Assistant Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Wolf:

We are delighted to learn that we may borrow works of art by Abraham Rattner for our exhibition in May on the theme of Religion and the Contemporary Arts.

Enclosed are our Loan Agreement Forms which we ask you to fill out and sign, returning the original to us. It is our understanding that Mr. Truman Brackett will pick up these paintings in late April in our van and transport them to Hanover. We shall notify you of the exact date.

Also enclosed are two Loan Agreement Forms for works by Ben Shahn for our exhibition of his works opening on April 1st and continuing through April 28th. Mr. Brackett will pick up these paintings in late March.

With deep appreciation for your generous cooperation,

Sincerely,

*Ellen M. Jones*

Ellen Mary Jones, Curator

EMJ:BT  
Enclosures

*Shahn - Voltaire*  
*Rattner - Job # 9*  
*Gargoyles #3, Paris*  
*Gargoyles In Flames*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



PAUL LEVINGER

March 8, 1963.

Mrs. Halper  
The Downtown Gallery  
32 E. 51 Street  
New York City, N.Y.

Dear Mrs. Halper:

I have given a great deal of thought to the purchase of the two paintings. We wanted to acquire these paintings for a house which we are planning to build beginning this spring, and of course as soon as we are in it we intend to build up the collection as much as possible.

However, in view of the fact that we actually have no use for these paintings at the present moment - and they do represent a very considerable investment - I prefer to wait and see what is available at that time.

Mrs. Levinger and I will be in New York on Monday morning, and rather than send the paintings by mail, we shall take them with us and have them delivered to you on Monday by messenger. Would you please give him a receipt.

Many thanks for your courtesy, and with kindest regards, I am,

Sincerely Yours,

*Paul Levinger*  
Paul Levinger

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 50 years after the date of sale.

March 14, 1963

Mr. B.F. Byrne, Credit Mgr.  
Charles J. Slicklen Co.  
45-57 Davis St.  
Long Island City 1, N.Y.

Dear Mr. Byrne:

We are as anxious as you are to clear away the balance due your company. However, I am still waiting for a corrected itemized bill from you, and I have been waiting for this bill since early winter.

When we first ordered from you, we received a carton of gummed tape, rather than the roll requested. As a result, after receiving our first bill, I phoned our salesman once and then wrote him several times, requesting an itemized correction. I have yet to receive this.

If you will send us this bill, we will send you our check.

Sincerely,

Jay Wolf  
Assistant Director



March 11, 1963

Mr. Forrest Selvig, Assistant Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis 4, Minnesota

Dear Mr. Selvig:

Thank you for your letter.

Enclosed please find a consignment invoice which includes the selling prices and insurance valuations. This will reach you just in time to have them covered and we will of course have them ready for the Schum Traffic Agency during the week of March 18th.

You will note that in addition to the Rattner and Zorach we have included a Dove which Mrs. Miller had requested and in which Mr. Clark expressed an interest. If you do not wish to have this shipped with the others please wire me at once upon receipt of the letter and we will omit that from the shipment.

I hope your exhibition will be a great success.

Sincerely,

EGH:lk

P.S. I am sorry to have been so late in answering your letter but we have had such extraordinary activity at the gallery that all the correspondence has been delayed.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

March 1, 1963

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Thank you so much for the photos of the O'Keeffe and the Demuth. They are both beautiful paintings and will be big hits in the exhibition. I still wish I'd taken the O'Keeffe POPPIES as well as the CALLAS! But I suppose restraint is a good thing and also you might not have appreciated my being so greedy.

We will send the truck to the Corcoran for the Demuth and then our truck will also call about April 8th or 9th for the O'Keeffe at 51st Street.

Many thanks again.

Sincerely,

HENRY CLIFFORD  
Curator of Paintings

job

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information given is reliable 60 years after the date of sale.



# ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

## BOARD OF DIRECTORS

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AND COUNSEL

MURRAY HILL 8-7800  
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CABLE ADDRESS  
"ARTDEALAS, NEWYORK"

For information regarding information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 8, 1963

## IMPORTANT ANNOUNCEMENT

The Association has completed negotiations with Parke-Bernet Galleries for the FIRST ANNUAL ART DEALERS SEASON RETROSPECTIVE, to be held at Parke-Bernet from June 18th to July 26, 1963. A gala opening for the benefit of the American Association of Museums will be held on the evening of June 17th.

Present plans call for each member who wishes to participate in the exhibition to submit six paintings and one sculpture, which may, at the member's option, be offered for sale. The Association will arrange for sales personnel to be present during the exhibition and all sales will be made in members' names.

A commission of 7 1/2% on each object sold is to be paid to Parke-Bernet Galleries by the member selling the object. An additional 2 1/2% on each object sold is to be paid to the Association to reimburse the Association for the expenses of the exhibition, including rental, cataloguing, advertising and publicity. In the event that all expenses are recovered, the Association will make a pro rata refund of all commissions paid to it in excess of its expenses.

Packing and transportation of works to and from the exhibition and insurance are to be paid for by members. If desired, members may avail themselves of Parke-Bernet's insurance policy, which has a very low rate.

The theme of the exhibition, as indicated in its title, is a retrospective of the season; its object is to provide a representative sample of the work exhibited by members during this season. We believe that the exhibition will be an important attraction for the many summer visitors to New York and, in addition, New York collectors will have the opportunity to become acquainted with works exhibited by our out of town members. Most important, our aim is to make the exhibition an important cultural event. In order to achieve



The Association does not make appraisals for purposes — such as insurance — other than that described above. Requests for such appraisals should not be referred to the Association and such appraisals may be made by individual members, for a fee or without a fee, as they elect.

#### Appraisal Procedure

The Association has prepared a set of forms, of which copies are enclosed, comprising a Letter Agreement between the donor and the Association, Conditions of Appraisal and an Information Form. If the terms are satisfactory to the donor, he signs the Letter Agreement and returns it to the Association, together with an Information Form and three 8 x 10 inch photographs of each work to be appraised. The Association then appoints a panel of up to three appraisers made up usually of members of the Association, but if the work requires outside expertise, non-members are appointed to the panel. The appraisal is then supplied to the donor and he is billed for each appraisal at the rates which appear in the Letter Agreement.

Under the terms of the agreement with the donor and pursuant to an understanding between the Association and the Internal Revenue Service, the Association is authorized to and does furnish a copy of the appraisal to the Internal Revenue



*Ashley-Richmond*  
MUSIC DEALERS SERVICE, INC.

426 WEST 55TH STREET  
NEW YORK 19, N. Y.



March 8, 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Just to reiterate our telephone conversation, the Ben Shahn 'TRUMAN AND DEWEY' is still out on tour, and unfortunately won't be available for your exhibition.

Cordially,

Lawrence Richmond

jec

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 1, 1963

Mr. Stephen H. Boone  
982 Stone Canyon Road  
Bel Air  
Los Angeles 24, California

Dear Steve:

I have discussed the situation with Mrs. Halpert and we do not feel that at this time we wish to send any Morris Broderson oils to California on approval. As I think I originally told you, we had planned at first not to sell any of the paintings to West Coast people but in your case, because of your great enthusiasm, we decided to make an exception.

However as we do want to have some of Broderson's work available at the gallery after the show has ended, we do not wish to send of anything which is not definitely sold.

I do hope you will understand our reasoning. If you decide that you would definitely want the painting, then, if it is still unsold, we would ship it to you. (Incidentally I do understand your hesitation; it is important that everyone in a family be able to live with such a major picture.)

It was good to see you and hope you will stop in on your next visit to New York. Do let me know how you plan to proceed with the Broderson. Best regards.

Sincerely,

Jay Wolf  
Assistant Director

JWlk

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THE UNIVERSITY OF NEBRASKA  
LINCOLN 6. NEBRASKA

ART GALLERIES  
209 MORRILL HALL

MARCH 1, 1963

or to publishing information regarding sales transactions,  
persons are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
obtained after a reasonable search whether an artist or  
collector is living, it can be assumed that the information  
is published 60 years after the date of sale.

MRS. EDITH GREGOR HALPERT  
DIRECTOR  
DOWNTOWN GALLERY  
NEW YORK, NEW YORK

DEAR EDITH:

I HAVE BEEN INTENDING TO WRITE YOU FOR THE PAST WEEK, SINCE LEARNING FROM MR. WELLS  
THAT YOU HAVE ACCEPTED THE ART ASSOCIATION'S INVITATION TO SPEAK ON THE OCCASION OF  
THEIR 75TH ANNIVERSARY CELEBRATION. THIS IS CERTAINLY DELIGHTFUL NEWS. MY ONLY RE-  
GRET IS THAT IT WILL BRING YOU TO LINCOLN IN ADVANCE OF THE COMPLETION OF THE SHELDON  
GALLERY AND I AM AFRAID YOU WILL FIND US IN A RATHER CONFUSED STATE, HOWEVER, WE  
SHALL DO OUR BEST TO GIVE YOU SOME VIEW OF THE COLLECTIONS AND THE NEW BUILDING,  
WHICH PROMISES TO BE A REAL MARVEL.

IN CONNECTION WITH YOUR SPEECH HERE, MAY I SUGGEST THAT YOU GIVE IT TO THEM WITH BOTH  
BARRELS, NOT THAT I WOULD EXPECT YOU TO DO ANY THING LESS BUT I AM FREQUENTLY OF LATE  
IMPATIENT WITH THE ART ASSOCIATION'S MEMBERSHIP. THEY LOVE TO HEAR WHAT THEY WANT  
TO HEAR.

IN ANY CASE, WE ARE ALL LOOKING FORWARD TO YOUR BEING HERE AND IF THERE IS ANYTHING I  
CAN DO BY WAY OF PRELIMINARY ARRANGEMENTS, PLEASE LET ME KNOW.

SINCERELY,



NORMAN A. GESKE  
DIRECTOR

NAG/DK



THE UNIVERSITY OF ARIZONA  
T U C S O N

COLLEGE OF FINE ARTS  
DEPARTMENT OF ART

March 2, 1963

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I am starting a preliminary investigation to ascertain the problems I might have to confront in compiling a catalogue of John Marin's work. To become involved with a Marin catalogue, I must first be certain that there is no substantial part of Marin's work to which I will not have access. In this regard, I have been told that Georgia O'Keeffe owns, but will not admit to owning, an indeterminate number of Marin's watercolors. If this were true, it could immediately present an obstacle to any complete cataloguing of Marin's work. However, my source for this information was not certain and I thought if anyone could possibly know whether or not this were true, it would be you. If possible, I wonder if you could supply me with the names of the most important Marin collectors around the country so that I could contact them directly in regard to the catalogue, simply to see how they might react.

I know this is an imposition upon you, especially since I realize just how busy you are. However, I also know how anxious you are to further serious research on Marin and I recall your encouragement when I broached the possibility of my further work on John Marin. Therefore, I will look forward to hearing from you soon.

Sincerely yours,

Sheldon Reich  
Assistant Professor

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March 9, 1963

Mr. Don Wise  
Don Wise & Co.  
45 East 51 Street  
New York 22, N.Y.

Dear Mr. Wise:

Confirming our telephone conversation, the WHEEL OF CHANCE has been consigned to us at a net figure of \$500. If sold, you will receive the check for that amount.

If the WHEEL is not sold, you have the advantage, as I mentioned (during our recent talk), of free advertising in the exhibition and the catalog.

Thanks for your cooperation.

Sincerely,

BGM:jw

March 4, 1963

Mr. Edward S. Mullins  
213 Rogers Avenue  
Milford, Connecticut

Dear Mr. Mullins:

Thank you very much for giving us an opportunity to look at your work. However, our roster is full (we have recently added the young California painter Morris Broderson) and I cannot see any change in the foreseeable future.

I wish that I could offer you more constructive help in locating a gallery however, at this time, I do not know of any who are taking on new artists. I do not suggest that you bring your work in for me to see since, though I would be interested in seeing it, it could be of no possible benefit to you.

I would like to wish you the very best of luck in finding a New York gallery.

Sincerely yours,

Jay Wolf  
Assistant Director

JW:lk

or to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
obtained after a reasonable search whether an artist or  
reducer is living, it can be assumed that the information  
is published 60 years after the date of sale.



Hopkins Center



DARTMOUTH COLLEGE · HANOVER · NEW HAMPSHIRE

CHURCHILL P. LATHROP *Director of Galleries* TRUMAN H. BRACKETT, JR. *Assistant Director of Galleries* ELLEN MARY JONES *Curator*

March 15, 1963


Mr. Jay Wolf, Assistant Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Wolf:

This is to confirm that our Assistant Director of Galleries, Mr. Truman Brackett, will be in New York on Tuesday or Wednesday, March 26th or 27th, and will at that time pick up the two Ben Shahn paintings and the four Abraham Rattner paintings which you have consented to lend us for our exhibitions in April and May.

Many thanks for your generous cooperation.

Sincerely,

  
Ellen Mary Jones, Curator

EMJ:BT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 1, 1963

Mr. Burket E. Graf, A.I.A.  
521 Continental Building  
Lincoln, Nebraska

Dear Mr. Graf:

I am sorry to have delayed my reply but our current exhibition, a catalogue of which I am enclosing, has kept us hopping to such a degree that all the work has been left pending.

This is just a brief note to confirm the arrangements specified in your letter of the 21st. I will no doubt hear from Norman before long and we can work out a specific plan.

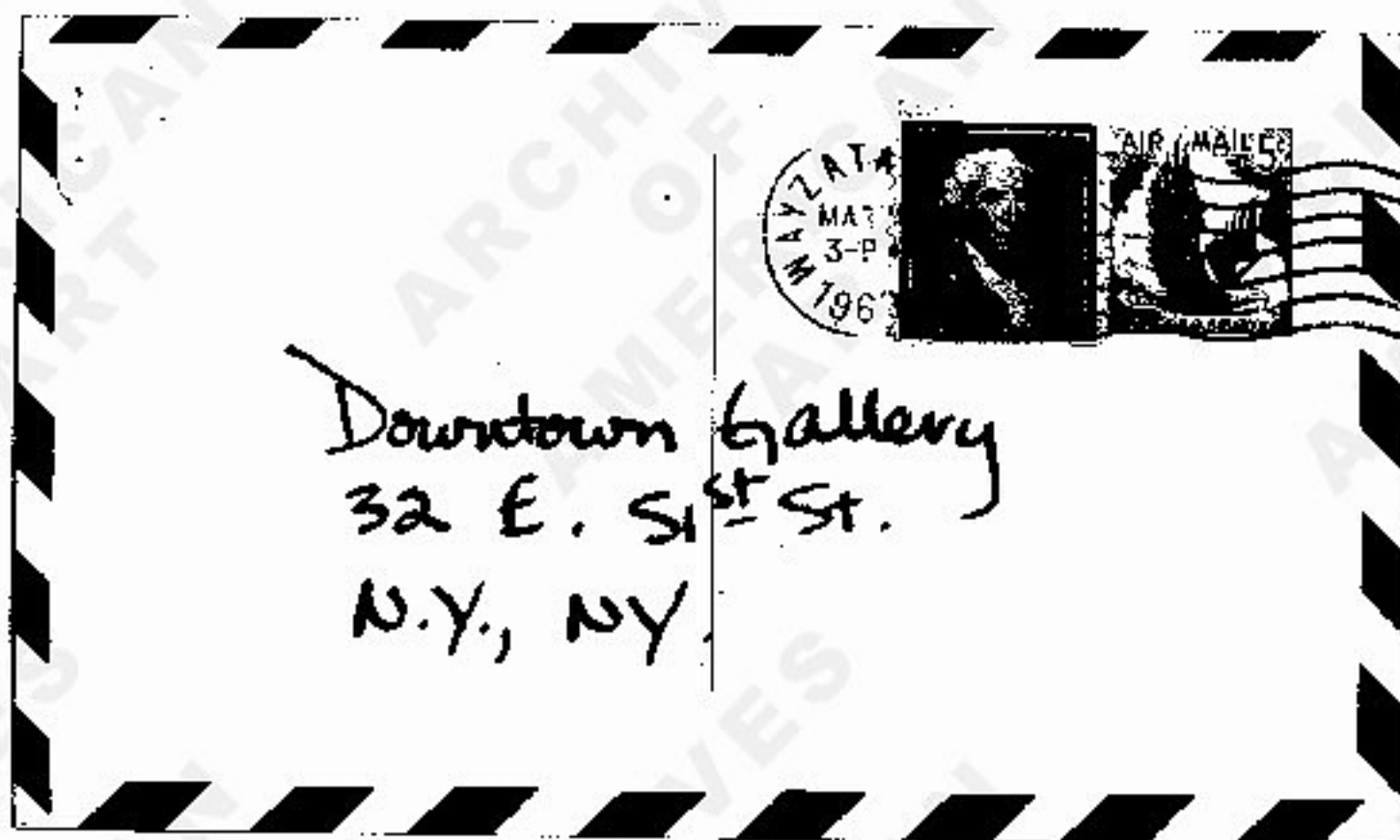
I look forward to meeting you.

Sincerely,

EGH:lk



for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 1, 1963

Mr. Jack Lauren,  
Executive Director  
North Hills YM-YWHA  
60-09 Marathon Parkway  
Little Neck 62, New York

Dear Mr. Lauren:

I received your letter together with a copy intended  
for Mrs. Weber.

While the arrangements sound satisfactory, I would  
like to suggest that the copy for Mrs. Weber be re-  
worded. I am referring specifically to the second  
paragraph as I am sure she will react unfavorably to  
the thought that the exhibition "will help promote  
the work etc." I am sure you understand why I make  
this comment and suggestion.

Sincerely,

EOH:lk

or to publishing information regarding sales transactions,  
archivists are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



COLBY COLLEGE  
WATERVILLE, MAINE

DEPARTMENT OF ART  
BEXLER ART AND MUSIC CENTER

March 12, 1963

Mr. Jay Wolf, Assistant Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Wolf:

We would very much like to reproduce William  
Zerach's sculpture, Reclining Cat in our catalogue  
for the forthcoming exhibition, "Maine And Its  
Artists, 1710 - 1962". Would it be possible for  
you to supply us with a photograph of this  
sculpture. Since we are approaching the deadline  
when all the material for the catalogue must be  
submitted, we would appreciate receiving this  
photograph as soon as possible.

Sincerely,

*J.M. Carpenter*  
James M. Carpenter

JMC/cmc

*Photo sent  
3/15/63*

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 13, 1963

Mr. and Mrs. Norman Elzer  
c/o Ankrum Gallery  
930 N. LaCienega  
Los Angeles, Calif.

Dear Mr. and Mrs. Elzer:

We are returning SHOESHINE (ROME) and BOY AT THE BEACH by  
Morris Broderson, and I want to thank you for your very  
kind cooperation in making these wonderful paintings  
available for the exhibition.

Needless to say, they were greatly admired, and there were  
quite a few would-be owners. The show proved a tremendous  
success, thanks to the Elzers and several other generous  
collectors.

Sincerely,



Richard P. McMahon  
536 Sheridan Rd.  
Evanston, Ill.

3/9/63

Dear Mrs. Halpert:

Enclosed are four photographs of the pictures in question. They are 'snaps' taken by me and therefore lack good detail. Further, light reflection required the angles at which they were taken.

My inclination is to sell the Degas, if a good figure can be achieved...and, as I mentioned part of the proceeds would go for a Marin and possibly some others. However, should the market not be 'right' for the Degas, now, I would prefer to sell the Oudot, rather than the other three pictured.

We have not attempted to establish any other outlets for the pictures. I look forward to hearing from you at your earliest convenience.

Sincerely,





Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

3/4/63

Mrs. Halpert  
The Downtown Gallery  
32 East 51<sup>st</sup> Street  
New York 22, N. Y.

Dear Mrs. Halpert:

The receipt gives the dates of our loan as being from March 16 to April 5. I think if you will look over our correspondence I asked that the loan period could be till May 15<sup>th</sup> because the whole exhibition is going to Deloit College ~~after~~ for showing from April 21 - May 15<sup>th</sup>.

I hope we may keep the Davis for showing in Deloit. Thank you.

Sincerely

Richard D. Brown



March 1, 1963

Mr. Waldo Rasmussen, Executive Director  
Department of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Mr. Rasmussen:

Much as I would like to cooperate with the Museum in connection with an extension of The Stieglitz Circle exhibition, I find it absolutely impossible to do so. You realize of course that the paintings have been out a long long time and I am sure that you are aware of the fact that we are called upon continuously for the same artists and frequently the same paintings. As a matter of fact several of the pictures listed have been requested for special exhibitions throughout the country during the past few months, and we have committed ourselves for the future to the degree where it will not be feasible.

As a matter of fact I was rather careless originally and did not realize that The Stieglitz Circle would travel for as long a period as indicated - June, 1963 - and intended to write to you a few days ago to inquire whether we could get back immediately four of the paintings included in this show. They are:

Edgar Degas: Abstraction No. 1, 1910  
\* George Gershwin, Rhapsody in Blue II, 1927  
Untitled, 1929  
\* Max Weber: Rush Hour, New York, 1915

all of which are included in other lists which we have in our possession. When I return from a trip in the next few days I can give you the exact dates for the latter.

No doubt you have had the same problem with other galleries as we are really deluged consistently and have very little to show in the gallery and are seriously hampered thereby, particularly when an exhibition is sent to more than two or three other museums. One of these days I think it would be

RE: MPTQO [unclear]

- Page 5 - (cont'd) LCP 1' 1003

\* before April 15/63

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*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 12, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Thank you for agreeing to lend the following to our exhibition,  
THE NEW TRADITION - Modern Americans before 1940, April 26th through  
June 2nd, 1963.

Courtesy The Downtown Gallery.

Stuart Davis, Blue Still Life

Arthur G. Dove, Seaside

John Marin, Small Point Harbor, Casco Bay, Maine

Georgia O'Keeffe, Stump in Red Hills

Max Weber, Seeking Work

Collection of Mrs. Edith Gregor Halpert

Stuart Davis, Landscape, Gloucester

Marsden Hartley, Earth Warming, Mexico

John Marin, Weehawken Sequence #1

Eli Nadelman, The Tango

We have arranged to have a van and experienced packers from the  
Gallery staff in New York City on the 9th and 10th of April. At this time  
we would like to collect the following at the above address. Due to the  
number of works involved it is not possible at this time to give an exact  
schedule for the collections.

Stuart Davis, Blue Still Life

John Marin, Small Point Harbor - Casco Bay, Maine

Georgia O'Keeffe, Stump in Red Hills

Max Weber, Seeking Work

We would like to collect the following at the Downtown Gallery:

Stuart Davis, Report from Rockport and

Charles Sheeler, Americana owned by Mr. and Mrs. Milton  
Lowenthal

Preston Dickinson, Environs of New York owned by

John Marin Jr.

(over)

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



March 15, 1963.

Mrs. Edith Halpert,  
Downtown Gallery,  
32 East 51st Street,  
New York 22, New York

Dear Mrs. Halpert:

I have a charcoal etching that "Pop" Hart gave to  
my late husband many years ago in Mexico of himself.

I would appreciate very much if you could tell me  
where I might inquire as to the value of this etching  
and who might be interested in buying it.

Am enclosing a self addressed stamped envelope for  
your reply.

Thanking you sincerely,

*Mrs. A. C. Engelking*

Mrs. A. C. Engelking  
1428 Elm Road,  
Lakeland, Florida

P. S. Professor Scharz gave me your name.

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may be published 60 years after the date of sale.

March 13, 1963

Miss Naomi Caryl Hirshhorn  
c/o Ankrum Gallery  
930 N. LaCienega  
Los Angeles, Calif.

Dear Miss Hirshhorn:

We are returning TWO NUNS by Morris Broderson, and I want  
to thank you for your very kind cooperation in making  
this wonderful pastel available for the exhibition.

Needless to say, it was greatly admired, and there were  
quite a few would-be owners. The show proved a tremendous  
success, thanks to you and several other generous col-  
lectors.

Sincerely,



March 16, 1963

NOT FOR PUBLICATION

Mr. Joseph James Akston, Publisher  
Art Voices  
200 East 72nd Street  
New York 21, New York

Dear Mr. Akston:

I am enclosing a catalogue and publicity release of our current show.

As a devoted reader of your magazine I feel that the idea which prompted SIGNS & SYMBOLS • U.S.A. fits in with the philosophy of your publication and therefore hope that you will come in to see the exhibition in the very near future.

It will be very nice to meet. you.

Sincerely,

EGH:lk

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March 6, 1963

Mr. Philip Purrington, Dir.  
Whaling Museum and Old Dartmouth Historical Society  
New Bedford, Mass.

Dear Mr. Purrington:

We have today received from you the NAVIGATOR. We will return  
this piece of sculpture to you immediately after our show  
SIGNS & SYMBOLS, U.S.A. has closed.

Very truly yours,

Jay Wolf  
Assistant Director

*Mr. Purrington will pick piece up  
personally.*



Yasuo Kuniyoshi

GIRL THINKING, 1935

Oil

**EXHIBITED:**

The Downtown Gallery (Group Exhibition)	Oct. 1935
The Downtown Gallery (One-man Show)	Mar. 1936
Detroit Institute of Art	Mar. 1937
Carnegie Institute	Sept. 1937
Baltimore Museum of Art	Jan. 1938
Wildenstein, London	Apr. 1938
Art Institute of Chicago	Sept. 1938
Downtown Gallery "Americans at Home"	Oct. 1938
City Art Museum, St. Louis	Dec. 1938
Baltimore Museum of Art (One-man Show)	Feb. 1939
Art Institute of Chicago	
"Half Century of American Art"	Nov. 1939
Detroit Institute of Art	Mar. 1940
American Federation of Arts	Nov. 1940
The Downtown Gallery	
"What's Wrong with This Picture"	May 1941
Columbia University	Sept. 1942
Biennale - Venice	Summer, 1952
Biennale - Downtown Gallery	Dec. 1952
Art from Midwest Collections	
American Federation of Arts	Oct. 1955
"Trustees' Choice" AFA, World House Galleries	Sept. 1959
Iowa Collections, University of Iowa	May 1961
Whitney Museum - Kuniyoshi Retrospective	Mar. 1948

**REPRODUCED:**

Art News	Mar. 1936
Vogue (in color)	Oct. 1936
Art Institute of Chicago catalogue	Oct. 1938
American Magazine of Art	Mar. 1940
Art Institute of Chicago catalogue	Nov. 1940
San Koots - "New Frontiers"	1943
Detroit Art Institute - Photo	May 1940
Esquire, Artists' Artist (Color)	1937
Years of Art - Art Students League	1940
Y. Kuniyoshi, American Art Group Monograph	1945
La Biennale di Venezia catalogue	1952
Announcement - Sioux City Art Center	Sept./Oct. 1960
Catalogue University of Iowa	May 1961

[postmarked 3-5-63]

Dear Sir,

Walker Art Center  
advises me that you  
handle Ben Shahn's  
work. I would like to  
know if his "Blind  
Botanist" is for sale,  
available, and if so,  
how much.

Thank you.

1962

\$90 -

Mr. G.S. Westengen  
Rt. 3 Box 90  
Wayzata, Minn.



## THE MUSEUM OF MODERN ART, KAMAKURA

Mrs. Edith Halpert  
32 East 51st Street, New York,  
U. S. A.

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in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 6, 1963

Dear Mrs. Edith Halpert;

I am looking forward to your kind favour  
answering to my letter of January 6, 1963 asking  
you to hold the Ben Shahn Exhibition at our Modern  
Art Museum, Kamakura from April to May.

Whether it is due to the fact that the business  
affairs of the round trip of Ben Shahn Exhibition  
in Europe has not yet been finished or to the reason  
that our letter stating the financial terms and  
conditions offered by our Museum has not reached  
yet, I would like to hear from you in detail at  
your earliest convenience.

Awaiting an early and favourable reply ;

Sincerely Yours ;

*Teiichi Hijikata*

Teiichi Hijikata

Conservator of The Museum  
of Modern Art, KAMAKURA  
President, Japan Art Museum  
Council  
Kamakura-shi, JAPAN

March 1, 1963

Mr. Orrin Riley, Conservator  
The Solomon R. Guggenheim Museum  
1071 Fifth Avenue  
New York 28, New York

Dear Mr. Riley:

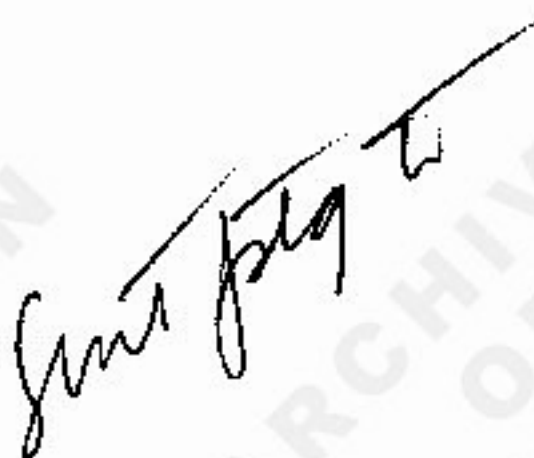
Forgive me for imposing on you, but I have been asked for further data in connection with the Brancusi painting owned by Charles Sheeler.

I cannot recall whether the medium is oil or tempera and would greatly appreciate the information which you probably have in your records. I would also like to know what expense would be involved in the restoration of this painting which I am eager to sell for Sheeler and would consider advancing the price involved if you feel that the painting can be preserved.

I look forward to hearing from you at your convenience.

Sincerely,

EGH:lk



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# Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

March 11, 1963

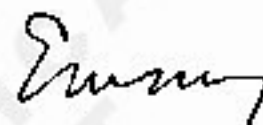
Mr. J. R. Wolf  
The Downtown Gallery  
32 East 51st Street  
New York  
New York

Dear Jay:

Sidney Simon of the University of Minnesota Gallery is coming shortly to work on the 20th century drawing exhibition. I wonder if you have a photograph which you could send me of the Dickinson drawing, Grain Elevators of 1924. It is a double-sided drawing measuring 9 1/2 x 13 3/4. It is not the one that was on exhibition when I was in the Gallery, but I did see a photograph of it.

It was fun seeing you. It doesn't look like I will get to New York before our wandering friend disappears into the mysterious East. I hope to see you soon.

Best regards,



Emily S. Rauh

ESR:ls

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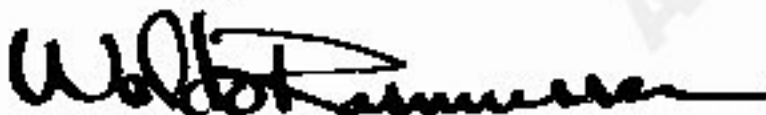
Mrs. Edith Gregor Halpert

- 2 -

March 14, 1963

I hope that you will let me know what you think about this and that you will decide to let us keep the 4 works through the end of the tour.

Sincerely,



Waldo Rasmussen  
Executive Director  
Department of Circulating  
Exhibitions

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Washington International Art Letter

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Stewart Klonis

Editorial Office: 115 34th Street, S.E., Capitol Hill, Washington 3, D. C.  
Business Office: 1026 20th Street, N.W., Washington 6, D. C.

March 2, 1963

Dear Edith,

We've added some new "advisers" to the Letter as you can see, and may have some more revamping to do; our tie-in (gratis--except for the advertising we get) with Art Voices has not yet been in effect long enough to know what results, if any will be, and the situation still remains precarious financially. (This last for your ears.) But we are continuing as long as possible and Warren says he is to see you this week in New York.

Leon Kroll wrote that he thought (as we all have) that we should have a sculptor of note on the list of advisers--and an architect. If you will give thought to who would go along with us in these two categories and whom we'd like to have, and discuss it with Warren we'd very much appreciate it.

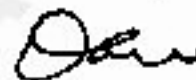
I noted you were with Lloyd & Evergood in Philadelphia and was glad to get the clipping about it.

We're adding more financial (price) information and would like to have whatever you want to give us. I hope you like the statement we are making in connection with the new page (you'll get the new issue within the week if the printer doesn't fail us).

Warren has been stirring up quite a bit of interest--or at least conversation around here and I've been able, through him, to get some volunteer writing and editorial help.

Will be most happy to hear from you through Warren or directly at any time.

Best wishes,



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